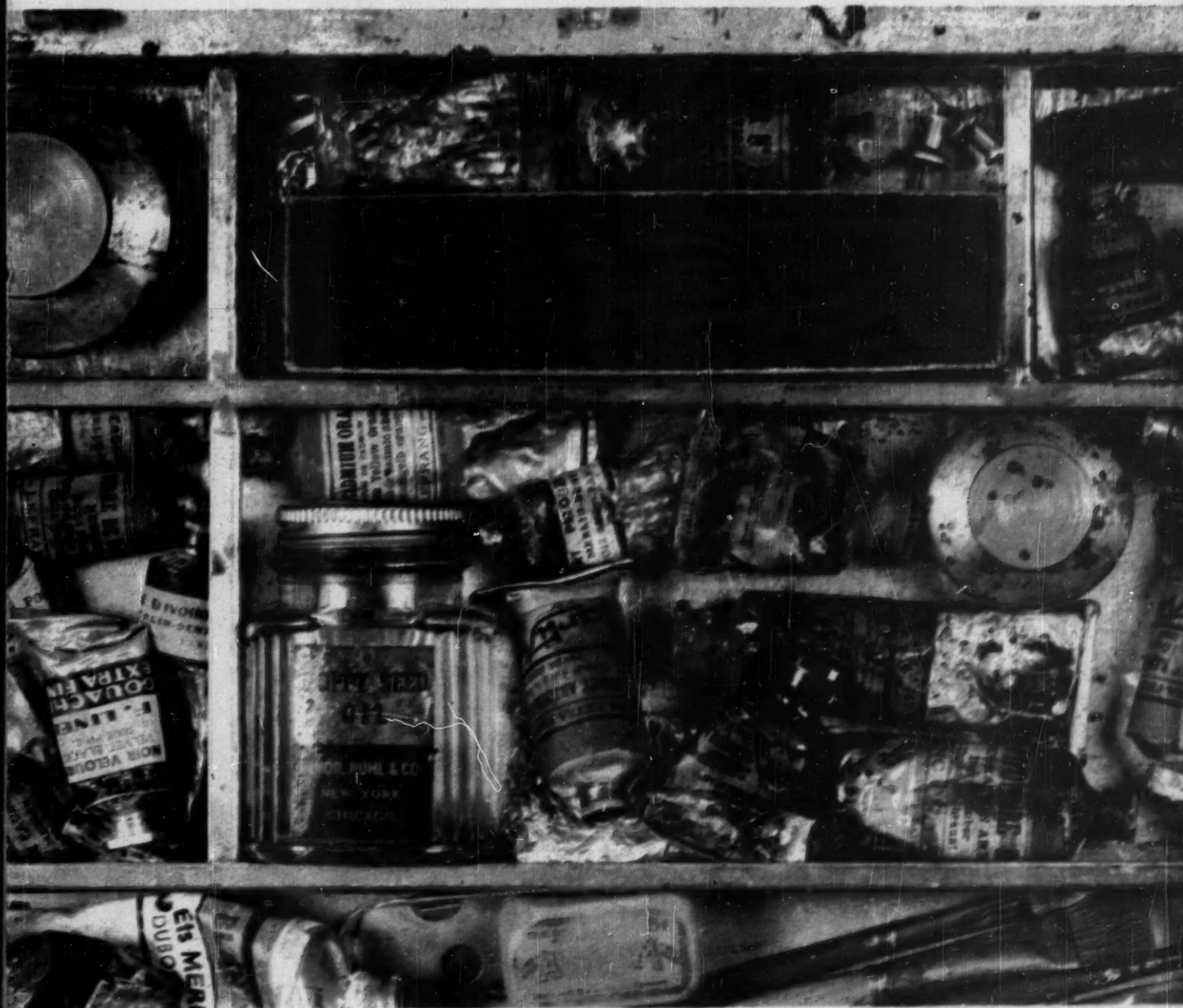


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SEPTEMBER-OCTOBER/60

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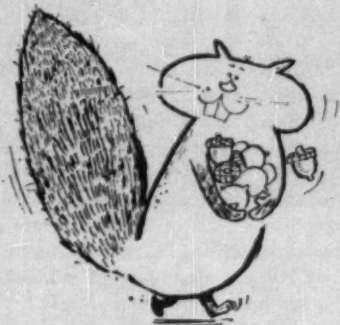
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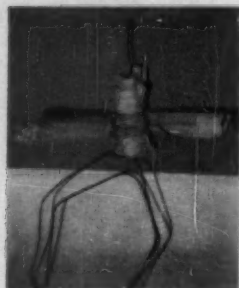




1

# COAT HANGER HORSEMAN

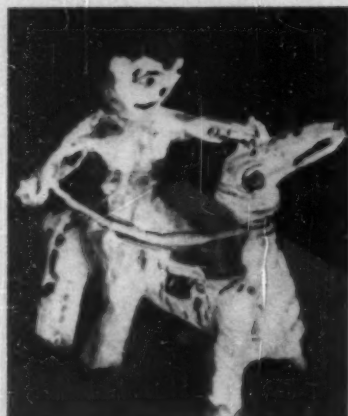
report by Amalia Di Donato



2



3



4

**N**ext time you clean out the closet of wire coat hangers, don't just gather them up and toss them away. Craftsmen have a good use for them as the armatures (i.e., skeletons) for constructing sculptured forms in clay and paper mache. By raiding your scrap pile of old newspapers, adding some paste and paint and joining these oddments together, you can create the simple little constructions shown on this page. These were made by youngsters in my art class.

We started by requesting that each child bring in at least one wire hanger and a ball of string. Wrapping our newspaper sheets into tight tubes, we tied these with string, then twisted the coat hanger and inserted it through the paper tubes to form animal and human shapes. The stu-

dents usually worked in pairs; one held the rolled paper while the other tied it firmly with string. The first roll became the body of the object.

The coat hanger was then bent and twisted into the rough shape of a seated horseman and thrust up through the body roll. A second roll was tied with string across the body to form the outstretched arms. No wire is needed to support this.)

Next came the head of the horseman—a ball of wadded paper which was tied and taped atop the body roll, encircling the top of the wire hanger. We were now ready to apply paper mache stripping to cover the figure and provide a body which would later be painted. Our procedure: tear newspaper into strips measuring about 1" wide by perhaps six inches long. Dip these into a bowl of wheat paste or flour and water. (You may also use liquid laundry starch or library paste.) Then press them about the newspaper rolls and the head, to build up a form. Longer strips of paper are wound while wet about the wire legs. The wire may be bent as desired during this shaping period. When the figure is roughly completed, apply more paste over the entire form with your fingertips to create an even surface. Set the figure aside to dry for several hours.

Meanwhile, you can shape the horse in the same manner. A wire armature is generally not necessary, since the horse will simply stand in a rigid posture and needs no bending into shape. The legs are formed with rolled paper which is bent over the body in one piece to represent the fore and hind legs. They are tied in position over the body roll with string. Head, neck and ears are smaller rolls of newspaper, also tied or pasted in place. Everything is then covered with paper mache stripping and given a liberal coating of paste before being set to dry.

When man and horse are both dry, they may be decorated with tempera colors, water color, enamel paints or inks. The horse reins are yarn or string. After the paints dry, give the figures a coating of clear shellac. Additional decorating ideas: add a thin coating of glue and sprinkle sequins, glass beads or sprinkle to areas. How about a horse's mane of colored yarn? Perhaps the horseman is a cowboy, with cut-out felt chaps, a felt sombrero.

- 1 Horseman, like horses, begins with skeleton of rolled newspapers glued or tied with string into shape. Neck and legs are twisted coat hanger slipped thru hollow coil of body.
- 2 Paper mache horseman can be surface decorated with a ground of white enamel paint and features then added with other colors.
- 3 Typically decorated horses. The rider will be seated on them. If tempera colors are used instead of enamel paints, shellac objects for gloss and permanency.

continued on page 40



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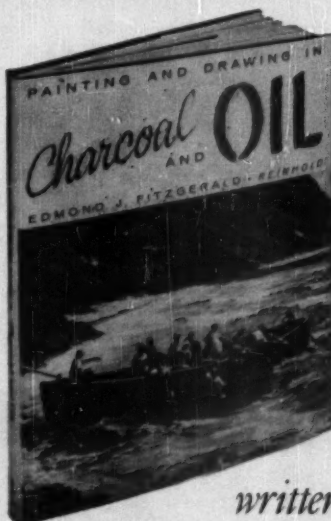
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Volume 62, No. 1

September-October, 1960

g. alan turner, editor

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Manhattan youngsters watch as illustrator Lisl Weil does a king-sized freehand painting in time to music of a symphony orchestra. This weekly event takes place at the Little Orchestra Society as a visual-oral experiment.



## Are We Out of Step?

**A**RE we falling behind in the arts as well as the sciences? Is there a widening cultural gap between the young people in America and those overseas? These are questions which echo around the globe today.

Russia, always with both eyes cocked on the fields of chemistry, electronics and atomic research is equally concerned with its progress in the fine arts. This is a fact not apparent to the casual American who believes that any dictatorial bent stifles the creative incentive. We are accustomed to thinking of the "other side" as being artistically sterile, automaton in nature. But this is not so.

On the surface, we see and hear much about all soviet art being political in scope and literal in style. But we tend to overlook the closely allied approaches to fine art which exist in super-

the creative art magazin

### THIS ISSUE'S COVER

The artist's painting tools unlock for him the magic world of creativity. It is a world denied those in more literal pursuits, but though it imparts freedom in many ways, art is also a key which demands the utmost in self-discipline if it is to turn successfully. Our coverpiece is reproduced from the jacket of "Oil Painting, Traditional & New", by Leonard Brooks, courtesy of Reinhold Publishing Corp. ▲



lative degree in the USSR—music, ballet, drawing and the graphics. We discover on examination that our national budget for education is far smaller per capita than that of the Soviet Union, Great Britain, France, Germany, Italy.

This year, a noted economist of the USSR, Stanislav G. Strumilin, openly attacked his country's budget for cultural activity because it had been slightly reduced from that of the previous year. In Britain, politicians of both major parties are agitating for increased allotments to assure "creative use of leisure." This concern for expanding the mind's horizons via the channel of fine art is an historic heritage of the European countries. It is not the content matter or style of fine art which we thus call to your attention—that of the U.S. and that of the USSR are poles apart in approach. It is the simple fact that we Americans attach only grudging importance to spending money for the less material advantages of training young minds to appreciation of esthetic gains.

Take Ivan's boy in Leningrad. According to a Yale University study, after "graduating" from a state nursery at the age of seven, he will attend a new center for original art where he will be exposed to western culture in the form of literature by Miller, Sartre, Hemingway and Rice, plus that of his own countrymen. He will begin his musical training at children's concerts—a regular part of his country's educational program—and then move on to the Bolshoi Ballet. In Western Europe (Britain, France, Germany, Czechoslovakia, Italy) this same youngster will take a national examination at the age of eleven and qualify for the same type of training in languages, literature, art and history that we Americans offer in college. All of this is standard bill of fare abroad.

This has, of course, long been of concern to our educators. Only lately, though, have we had to face up to the hard fact that this land of plenty and superlatives is breeding out creative imagination, the vital tool toward progress in everything, whether it be fine art or building rockets. Our child psychology experts keep calling for higher adult standards to replace the so-called permissive method which has been used to abuse, the inevitable result of anything carried to extreme. In plain talk, we need more discipline and more guidance. Adolescents are simply not mature enough to guide themselves.

All is not black on our national scene. There is an occasional oasis in our cultural desert. Take Plainfield, New Jersey. Here there is a non-profit center which provides free concerts and art shows for young people. This is an updated community. It may have to close soon, though. Not enough custodian funds for janitors, maintenance and upkeep.

We cannot all live in New York where the Metropolitan Opera and Philharmonic offer low cost tickets to young people. Nor in our nation's capital, Washington, where there are tours for small fry to concerts, museums and art galleries on a regular basis every weekend and after school hours. Large cities have these built-in advantages. For smaller communities, art must come to them via traveling exhibits and motion pictures, or, more recently, via the "Cultural Record". This unique venture in record publishing is now available to educators and presents a complete coverage in various fields of creative art. For example, "Let's Look at Paintings", a colorful narration by Dora Jane Janson, which paints word images as a child is taken through a great art museum. (Included with the recording is a packet of colorful reproductions of famous paintings

*continued on page 10*

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## ARE WE OUT OF STEP?

*continued from page 7*

which trace the milestones in the history of art as the narration continues.)

In the long run, the pursuit of good taste and the widening of our imaginative horizons can only become a successful accomplishment if the *adult* makes it his business to widen his own scope. Poor taste begets poor taste. Lack of incentive encourages artistic bigotry and ignorance. We adults are the images which young people see in the mirror of life. Our active interest in art can enrich their futures. Otherwise, we may continue to slip, inch by inch, into the esthetic void we so loudly berate in other countries. And the pity of it—we'll never know what has happened. ▲

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*continued from page 8*

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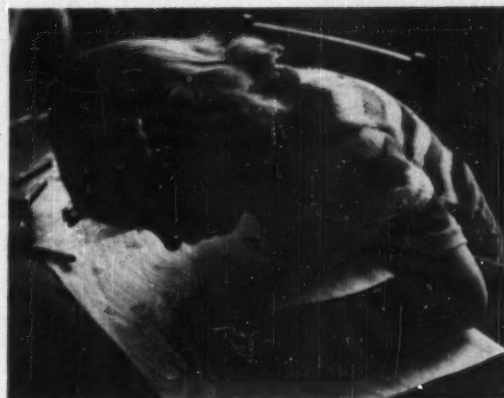
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## EDUCATION'S LAG IN ART

*why should art take a back seat to the sciences?*

by MARCELLA R. KELLY, Ph.D.

In the educational literature of the emerging present, less and less attention is being devoted to the Arts. For those of us who have followed with interest and concern the new and necessary emphasis on science and mathematics, the reason is obvious. In moving from one extreme to the other, there is always some significant loss whenever there is any gain. In the new science-oriented education, the arts wittingly or unwittingly are being thrust more and more into the back-ground.

No one will deny that there is a real and pressing need for trained scientists, mathematicians, and technicians. The need is very real and very urgent. Its solution, in terms of that need, demands immediate and serious attention. Our

Marcella Kelly follows a busy career which includes writing and editing for the Milton Bradley Co.'s "Elementary Instruction" periodical, and serving as Assistant Superintendent of Schools in Holyoke, Mass. This timely feature is reprinted with permission of "Elementary Instruction" and seems especially pertinent in the light of our own editorial this issue.

schools are and must be concerned. In moving to solve the problem, however, there is danger of indulging the sciences to the detriment of the humanities, particularly the Arts. To over-concentrate on the former would be to create a more materialistic man than has hitherto been produced in our American culture.

In a democracy such as ours, the humanities must keep pace with the sciences if we are to develop from the earliest years of childhood the aesthetic, cultural and spiritual needs of our people. In the race for space and its consequent pursuit of survival, educators must not make the mistake of exercising rash and hurried judgment. Hastily directed curriculum change may result in the increase rather than the decrease of value deficiencies and end in chaos.

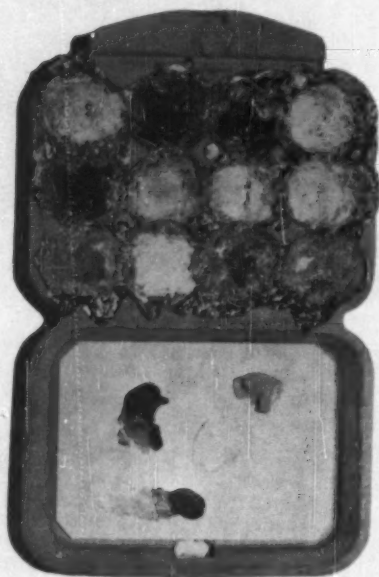
Education in this emerging era must have a heart or spirit as well as a mind or intellect. The aesthetic and spiritual fulfillment of man's personality must be seen, in toto, just as important as his training for work-adjustment, protection, preservation, and survival.

The present plight of the Arts insofar as education is concerned had its beginnings in the "Progressive" education movement. The Arts have been losing stature in America's schools for nearly a decade. Until approximately ten years ago, the Arts had, for a time, a long field day in our country's elementary schools. In the so-called child-centered

*continued on page 35*



# SPONGE AND STARCH PAINTING



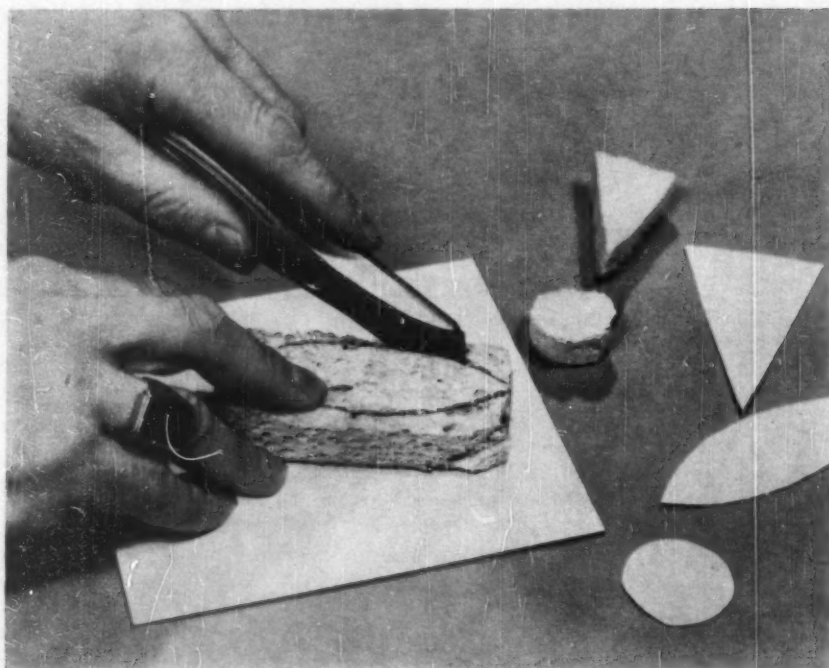
Egg box palette is inexpensive mixing tray for artists. Aluminum foil lining keeps moist colors from seeping through bottom. Pour a little paste into each depression before inserting foil, to hold in place. Tempera colors will remain moist longer if a small amount of liquid starch is added.

**L**IQUID laundry starch provides a versatile base with which to mix powder tempera colors right from the container, and when this medium is pressed or streaked onto paper surfaces, the results are most unusual and decorative. Sponge and starch paintings can be rendered free-hand or through stencils. The procedure is so simple that it is easily done by anyone from kindergarten age through the most professional level.

For educators, the medium offers a means toward uninhibited color expression, for the tactile quality of the sponge and the later cleanup ease makes it a prime favorite among youngsters. By mixing a creamy consistency of powder tempera in liquid laundry starch, the artist creates a medium which may be applied for finger painting (onto wet paper); brush painting (a little water is added); palette knife painting (thickest consistency and applied onto heavy paper or cardboard) or for stenciling (medium consistency.)

Try a typical easel painting for a start. Young artists will like the dripless quality of the technique when working

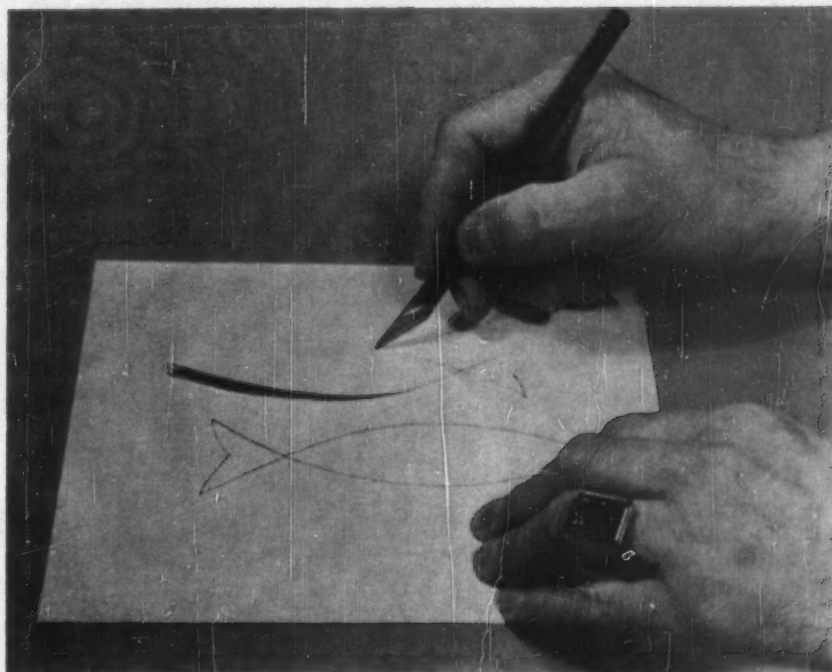
*continued on page 34*



**1** Shaped sponges make an excellent art tool. Cut out with X-acto knife, they are pressed into tempera-starch mixture and then stamped onto paper to make repeats.



**2** Stencil printing with a sponge is easy art and adds textural quality to paper surface. First step: cut out stencil with X-acto type knife.



**3** Final step: dip sponge into mixture and pat through stencil openings. Use separate sponge for each color.



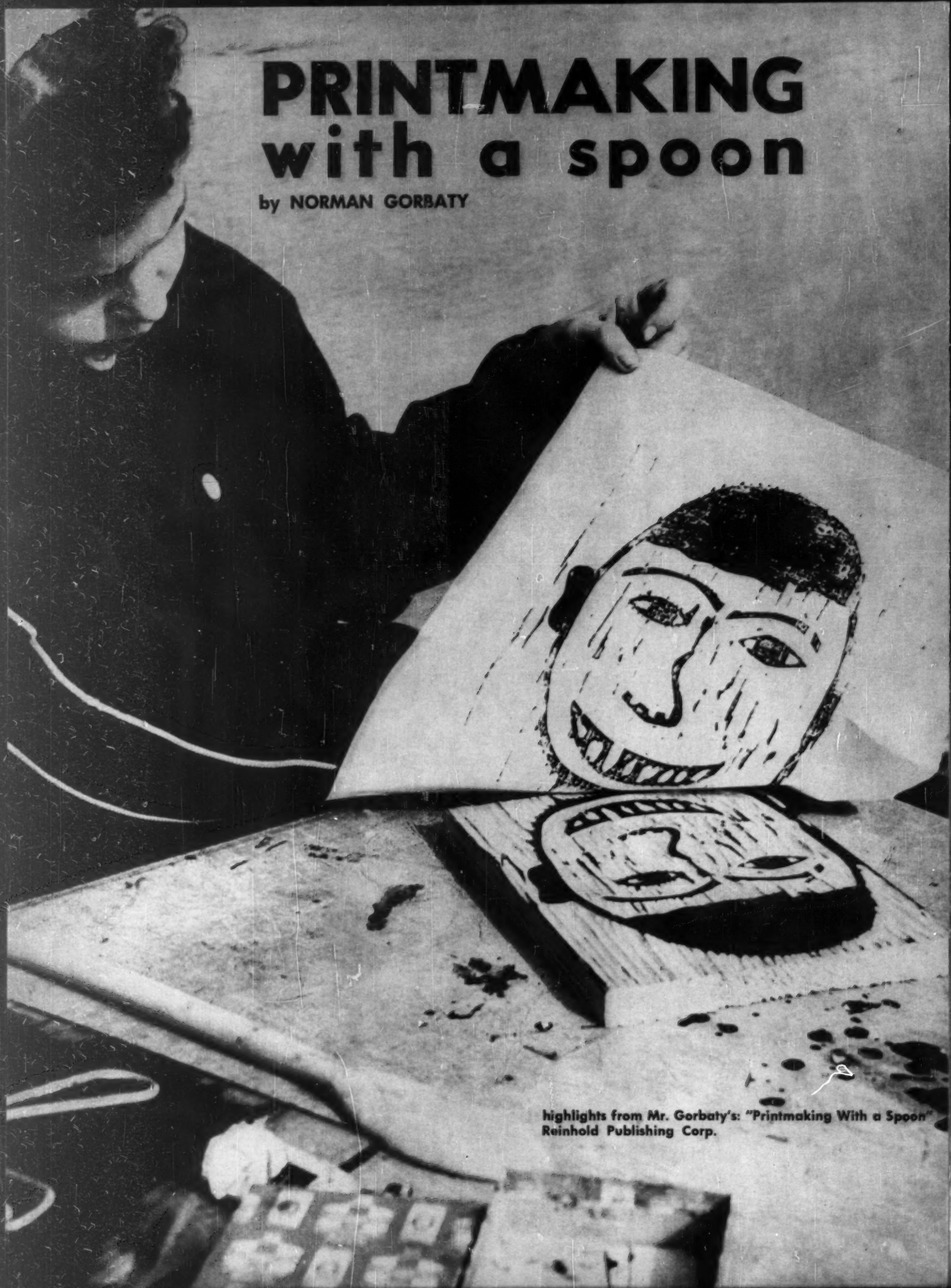
Here is an oil painted effect, created by building up successive layers of liquid starch-tempera color mixture. Quick-drying mixture can be applied with sponge or even palette knife.





# PRINTMAKING with a spoon

by NORMAN GORBATY



highlights from Mr. Gorbaty's "Printmaking With a Spoon"  
Reinhold Publishing Corp.





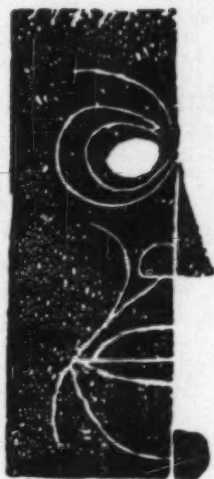
Inking a cardboard block



Cutting on the jig



How to hold a cutting tool



Wax Cut Print



String Print



Bean Printing



Corrugated Cardboard



How to hold spoon

**P** RINT making can be simple or complex. Complexity of technique, however, is not necessarily synonymous with quality. Many of our greatest printmasters have been those who exercised restraint. But, a fallacy has stubbornly persisted in the minds of many educators that printmaking must somehow be too complicated to be attempted in the classroom. These teachers—and they are legion—don't know the fun they're missing!

Of all graphic techniques, the surface printing methods are the most direct and require the least in the way of equipment. You can print with a piece of potato, an eraser, even strings—and a wooden spoon is the only printing press you're apt to need. For these reasons, printmaking in all its exciting forms should be a regular experience in every art program. It is more than merely fun to do; it encourages imaginative application and its products are invariably useful.

What can you do with prints? You can frame them, of course. You can make bookplates, greeting cards, menu and poster designs, bulletin cards. They can be rendered on paper or fabric. And now, here are the facts which will enable you to explore this fascinating procedure.

## The Basic Tools and Materials

**WOODEN SPOON.** An ordinary wooden kitchen mixing spoon is your printing press! Do not use a metal spoon; the rubbing necessary during printing generates so much friction heat that a metal spoon may get too hot to hold.

**CARDBOARD.** This is used for backing. Heavy weights of cardboard are usually best for the purpose.

**CRAYONS.** Printing requires freehand artwork prior to cutting the block and for creating the design. For most projects, heavy, black wax crayons are best.

**CUTTING TOOLS.** These are the only important investment in working with some printmaking methods. They are used to gouge out the motif on the printing block. They are relatively inexpensive and come as either woodcarving or linoleum block cutting tools. They consist of a handle and several sharp blades or nibs which lock into the handle and are variously shaped for carving. Children should work with linocut tools, for woodcarving involves greater cutting force and sharper tools. And in choosing linocut tools for youngsters, bear in mind that there are two kinds; those





1



2



3

## How To Make a Cardboard Blockprint

The design is first drawn lightly on cardboard sheet and then the outline is cut down thru the top layer of cardboard and this layer peeled away, revealing the middle corrugated portion. The next step is to complete the cut-out design and then ink the block with a roller. Finally, a sheet of print paper is placed over the inked block and rubbed briskly with the back of the spoon. This prints the motif. The print is gently peeled up to inspect one corner.

you push and those you pull against the linoleum block. The pull tools do not cut as fast, but being less apt to slip they are safer for small hands to use.

**INKS.** Oil base inks are best for relief printing. (exception: the potato print.) Water base inks may also be used. They cost more, but can be easily washed out of hands and clothing. They dry out rapidly.

**INKING SLAB.** A piece of plate glass, about  $\frac{1}{4}$ " thick, is suggested. In size, it should be at least 14" x 14", so that you'll have plenty of room to roll out the printing ink. Keep it clean to prevent grit from marking your roller. Clean the slab with turpentine after using oil base inks, or with water after using water base inks.

**JIG.** This prevents cutting tools from slipping when you are at work on a cut-relief block. It is easy to make from three pieces of scrap lumber. Just get a flat board measuring about 12" x 12" and two strips measuring 2" x  $\frac{3}{8}$ " x 12". Nail one strip along one edge of the board, then turn it over and nail the other strip to the other end. In use, the lower strip is pushed hard, catching against your worktable edge and your cutting work is pushed against the upper strip. Your body pressure will thus keep the work to be cut secure while you wield the tool. A jig is shown at the head of this article.

**ROLLERS.** A gelatine roller is often preferred for making relief prints. It is soft and thus can sink into crevices and cracks of the printing block. It is no good for waterbase inks. It also must be carefully protected between uses and the roller hung in the air, for it will flatten down if left on a table. It is more trouble to use, but is usually chosen by professionals. For student work, the rubber roller will prove entirely adequate, and it is the only one for printing with water base inks. It costs less and is best for group activities, where scrupulous care is not practical.

**PRINTING MATERIAL.** You can print on almost any kind of paper. The best all-purpose papers for general work are: newsprint, rice paper and finger painting paper. You may also experiment with paper toweling, shelving paper, cotton, silk and burlap.

These are all the tools and equipment you're likely to need for all kinds of print making. Now, let's prepare to print.

### How To Print

Before you start, protect your working table with layers of old newspapers. Arrange your printing materials conveniently. You will need your prepared block, printing paper, roller, ink, and inking slab. Squeeze a small quantity of ink on the inking slab. The ink must be "worked out" by rolling the roller back and forth over the ink; add more ink from time to time. Raise the roller from the ink after each stroke, spinning the roller so that part of it will be evenly inked. When the roller is well inked you are ready to ink your block. The block is inked by running the roller back and forth over the surface. When you are satisfied that every part of the block is properly inked, move the block, inked side up, to a spot safely away from the ink and inking slab. Put a piece of printing paper over the block. Smooth out the paper gently with the side of your hand, rubbing very lightly. This is important because the ink will then act as an adhesive between the paper and the block, thereby holding the paper in place during printing.

Now you are ready to use the wooden spoon as a printing press. As a further precaution against slipping, hold the printing paper down with one hand. Hold the wooden spoon in the other. Place your forefinger in the bowl of the spoon. Rub the paper with the spoon, using a circular back-and-forth movement while applying pressure with the forefinger. Move over the entire surface of the block in this way. Be sure you have rubbed over every part of the paper that touches the block. When the entire area has been rubbed the print will be ready to "pull." Pulling a print simply means taking it off the printing block. Do this very carefully. But first check to see if the print is ready to be "pulled." Slowly lift one corner of the paper. If this corner does not look properly printed, lift the entire side, about one-half of the paper, and roll more ink on the exposed part of the block. Replace the paper carefully and repeat the same procedure on the other side. Rub with the wooden spoon again, very gently. Then "pull" your print and there is your picture. If the first inspection of the corner of the print shows that the inking and printing is satisfactory, the print can be taken off the block, or "pulled," immediately.

### Bean Print

If you can glue, you can make a bean print. It is the simplest of all processes. Beans are glued in a design on cardboard. This becomes your printing block. No cutting is



required, nor previous artwork. The composition progresses as the artist moves his beans around in whatever manner strikes his fancy. Once the design is realized, the beans are glued in place. It is a procedure that fascinates four year olds and adults alike. Just cut the cardboard to the exact size of your finished print-to-be. Variety of shapes and sizes is afforded by the different beans, which may be lima beans, lentils, barley, rice, tapioca, etc. Make a small puddle of glue with a brush and press down each bean. When the larger beans are in position, you may brush on a coating of background glue and sprinkle on smaller grains and beans. Let the design dry for about five hours. Then brush on a coat of glue over the entire cardboard, right on top of the beans. After this dries, sandpaper the whole block, and dust off the chaff. Now, ink the block generously and print.

### String Print

Glue pieces of string onto cardboard and print in the normal manner. All your drawing is done with the strings serving as the lines. The recommended glue for string printing is airplane cement. Most string prints, being shallow in execution, will have a characteristic "halo" of white around the string lines. We suggest using a dark colored cardboard for backing when creating the printing block. The white string will thus show up against it for best visibility when arranging your string lines. When the design is realized, thoroughly glue the string into position and let it dry. Then give the entire block another coat of white resin or casein glue. This will prevent lint from coming off during printing. Apply ink in normal manner, rather heavily.

### Cardboard Print

A matter of cutting and pasting the motifs. Being a shallow relief printing, the characteristic white halo will surround your cutout shapes during printing. Your drawing is done with a scissors. It is hard to get complicated with scissors so the designs will be simple. Your cardboard from which the cut-out pieces are derived, may be of varying textures. These will impart different ranges of blacks during printing. Assemble the design pieces (of dark poster card) on a light cardboard background. The best way to create a design for your print is to scissor out a wide selection of shapes and forms, spread them in front of you and visualize an interesting juxtaposition. Start gluing down the pieces, keeping them generally of large size. (Small bits are apt to fall off during printing.) Keep adding and gluing. When done, allow the work to dry, then give a second full coat of glue. Let it stand an entire day. Then print with it.

An alternative method of adhering the work is to use rubber cement. If you do, the assembling time is cut to about an hour or less. Simply brush on rubber cement to the back of each cutout piece and let it dry a minute. Then brush rubber cement over the entire cardboard background which will be your printing block and let it set briefly. Now, press down each segment onto the background, cover the work with a piece of newspaper and briskly rub your fist over the work to firmly press the two cemented surfaces together. They will form a strong bond. A word of caution: be sure of the design before you drop the cutouts onto the cemented background; they hold together tenaciously.

## Printing From a Woodcut

- 1 Draw design on woodblock surface with a wax crayon.
- 2 Cut out block, using jig to hold work and protect you. When cutting is complete, ink the surface of the block evenly.
- 3 The bowl of a wooden spoon is now used to exert printing pressure against the print paper. Rub briskly, holding paper firm.
- 4 When printing has been completed, it is time to inspect your work. Lift one corner of print and check. Remove if fully inked.
- 5 If corrections must be made on carved woodblock, rub off ink and make changes with tool. Then re-ink and proof again.



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## Potato Print

This is stamp printing, and employs cut-relief technique. You simply carve your design into the meat of a half of potato. It is then inked like a rubber stamp and printed directly onto the paper. You must use water base inks, for the potato is mostly water itself and will rapidly disintegrate. But potatoes are cheap; make a few prints and then carve another potato! Work over a thick pad of newspaper. This yields to your stamping and helps make a clear print. Spread plenty of water base ink on your slab with a rubber roller (not a gelatine roller with water base inks, remember!) and then pounce down your carved potato to pick up a good coating of ink. Then print.

## Waxcut Print

A block of ordinary paraffin wax is the base for printing. It is carved similarly to the method of potato printing. Work directly. Do not attempt to sketch on the block of wax. Use gouging tools to carve the surface. A single edge razor blade can be used for scraping textures. The block must be prepared a day ahead because it must be inked and dry before you can start to work on it. The technique: first, scrape the wax block surface smooth with a razor blade. Next, roll on a heavy coat of ink and let it dry overnight. This dark coat will allow you to see your carving. After the ink dries, place the block in a jig (as earlier described) and start carving. The best carving tools are the V-shaped gouger and U-shaped scooper from your woodcarving set. As you cut away into the surface, you will reveal the white wax beneath. This is your guide; whatever shows up in white will not print. Only those areas remaining black (i.e., print-high) will receive ink and thus print.

## Mo-Glu Print

A new process which uses a combination of molasses and rabbit skin glue for preparing the printing block. The block is a piece of glass which has been coated with this gelatine-like mixture. You simply allow the block to dry and then cut the design into it with a knife. The mixture is transparent, so you can draw your motif first and put it beneath the glass plate and then cut out the design on top. Areas not to be printed are then stripped away. The preparation of the Mo-Glu mixture is an overnight process. Pour a pound of rabbit skin glue into the top of a double boiler and add water as directed on the container. This stands overnight. Then it is stirred to make sure the glue is fully dissolved and heated to just below the boiling point. Remove from heat and add three or four tablespoonsful of molasses and stir. Pour mixture onto glass plate and let it jell near an open window. Protect your tabletop with newspapers against the gooey mixture overflowing off the glass. Jelling time is about 30 seconds. If it doesn't, wash the glass clean with water and try again. This time add a bit of fruit pectin to the mixture. A properly jelled block should be dry and firm to the touch. Cut your design and peel away all areas not part of the design. Then roll on oil base ink and print.

## Corrugated Cardboard Print

Corrugated cardboard usually consists of three layers; two smooth paper sheets covering a corrugated sheet. Using these layers, a whole series of different textures can be worked out. Where the top surface is left intact, it will print black. If the middle (corrugated) layer is exposed, it will print as strong parallel lines. If you cut through both layers to the bottom one, it will not print at all—print "white." This is a true cut relief printing method. The procedure for

printing is as follows: First, cut your design on the sheet of corrugated cardboard with a cutting knife. Let the knife act as your drawing tool; pencil lines are hard to follow with a knife. Work on a jig for ease and safety. If you want an area of parallel lines, go through the top layer to expose the corrugated second one. Peel away the top area which has been cut out. For white areas, cut hard down through the corrugated layer to the bottom one and remove the top two. If you want solid blacks, leave that area uncut. When cutting is completed, brush on a thin coat of glue. It will dry in about an hour and you are ready to print with oil base ink.

## Linocut Print

This is the most familiar of printing craft techniques. It consists of carving a motif into the surface of a linoleum block. Work is usually bold and simple. Textural effects are possible, but should be minimized. All surfaces left in relief on the block will print. You can make white designs on a dark background by gouging away the design, or a dark design against a light background by gouging away the background. Linoleum blocks can be made, but they are commercially available at low cost and come with a gray or toned color for easier visibility of the progressing cutting. Linocut tools are used for the carving, and do this on a jig. Work in a normal room temperature. If the linoleum seems stiff, warm it slightly.

## Woodcut Print

Historically, the woodcut has achieved great artistic respect. For centuries, it provided the only mass method of illustration for printed materials. The idea of making woodcut prints with a spoon instead of the traditional (and expensive) printing press should be a challenge. The approach is similar to that employed by most cut relief prints; areas not desired to appear during printing are cut away and only the remaining (raised) areas will print. Wood is hard to carve and often difficult to predict. That is why this process appeals to serious craftsmen. The grain of the wood affords fascinating textural qualities which must be integrated with your own carving if they are to produce a harmonious whole. It is best to sketch your design directly onto the woodblock before starting the carving. This is one time your control must be precise and delicate, for wood will be hard enough to permit subtle textures. Always work on a jig. The direction of grain and the individual hardness of woods adds to the unpredictability of the carving. Thus, keep the work firmly in position. Do all your experimental attempts on a scrap piece of wood of similar nature to that on which you are working. Always keep your free hand away from the path of the cutting knife. When you have drawn your design onto the woodblock with a crayon, fountain brush or brush and ink, begin the carving. Cut as deeply as possible, tracing the edges of all black areas. Next, retrace the areas, cutting about 1/16" from the first cut and at an opposite angle. The result: a V-shaped groove around the black areas. Everything that is not to print can now be scooped out with a U-shaped gouger. Brush away all shavings and smooth rough edges. Then roll on ink and print. ▲



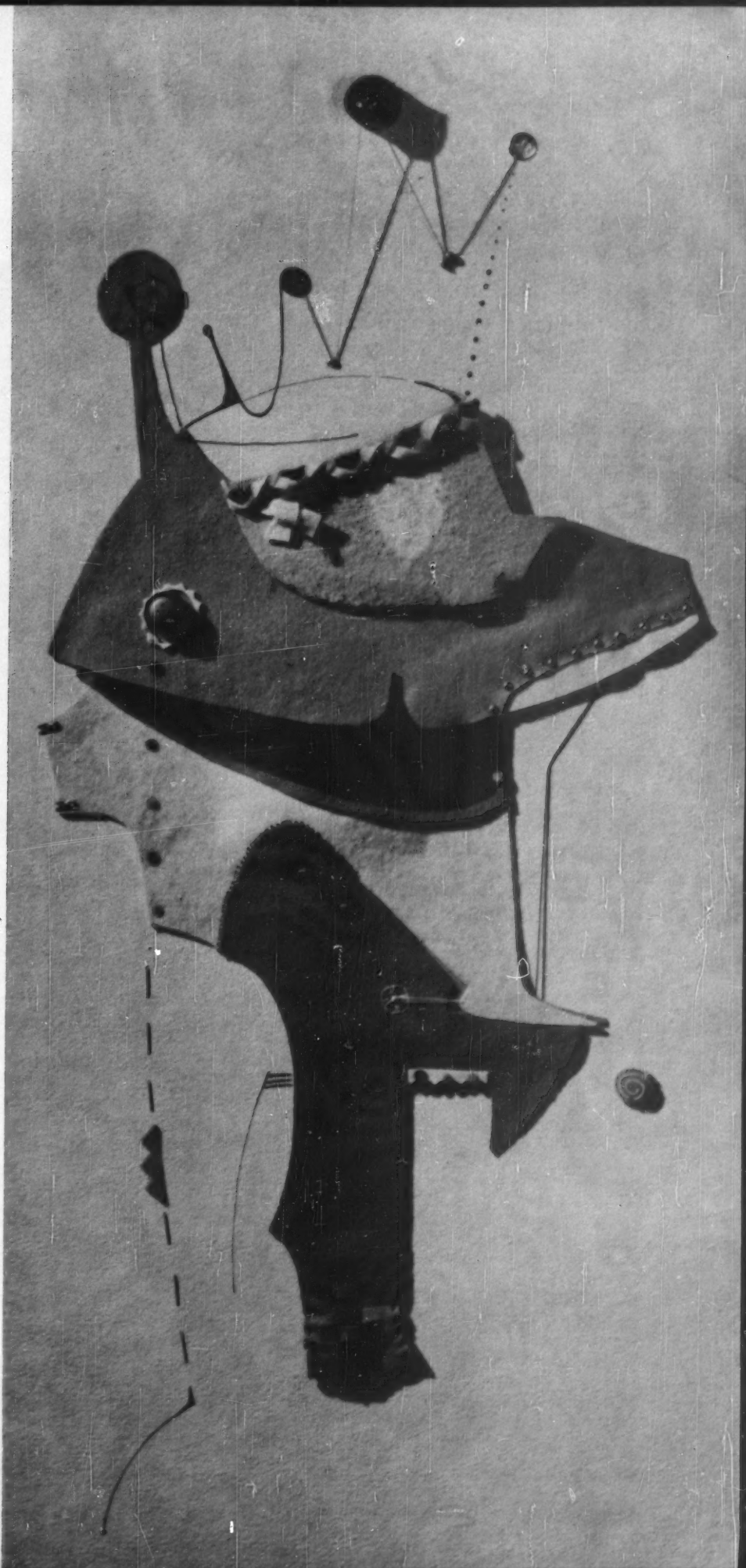


**"Basileus One"**

by John Doyle

# COLLAGE in FELT

A fanciful composition made of cut out pieces of felt demonstrates the imaginative use to which commonplace materials may be put by a discerning artist. John Doyle's fabric collage was recently exhibited at Manhattan's National Design Center and is constructed of bits of scrap felt held together with thread, sewn against a white cardboard background. Doyle has added decoration by braiding dark and light felt strips, punching on brass nailheads and drawing against the paper background with India ink. The resulting collage thus becomes a creative exercise in three-dimensional design. ▲





# THE HELIOPRINT

delicate as a Japanese watercolor,  
these glass etchings are fascinating to attempt

Every now and then, the curators of print rooms in art museums come into possession of unusual prints resembling photographs of etchings rather than the texture of the hand-pulled proofs of a copper plate. They are usually by the Barbizon artists, Corot and Daubigny. These prints have been passed over at times as merely being photographs of etchings. Occasionally, though, other curators exclaim in enthusiasm over the discovery of a "helioprint"—an original "glass etching" print by these Barbizon masters.

The prints are seldom displayed or described, being considered a curiosity. It is true each print does not possess an individuality reflecting the care and temperament of the artist as would be found in an original etching. But the process of making helioprints affords experience in the technique of drawing with the etching needle on a ground. It also yields a print having characteristic qualities of its own, adaptable to a variety of uses.

The usual description of these prints, as found in treatises on etching, gives but a general idea of the process; namely that "sheets of glass so treated as to be opaque to light and scratched with the etcher's needle were used as negatives to print photographs of the lines so scratched on the surface." With this very meager description the writer attempted to discover a medium which would permit of the technical handling of etching with some means of making progressive proofs. After experimenting with various mediums the following materials were found suitable for this process.

A sheet of glass free from bubbles, scratches, or distorting imperfections is first scoured to remove all finger marks or other greasy traces. This glass will take the place of the etcher's copper plate and should be of a size suitable to the subject and the technique employed. Old photographic negatives or a piece of window glass will answer the purpose. The "ground" for helioprint etching differs from the ground of the conventional etching although it may be applied in a similar manner with a pad or dabber. Dark red or brown opaque tempera colors answer the purpose well. These colors are inexpensive. Some tempera colors are heavier than others and require thinning for our purpose. Others



are too thin to render the surface opaque to light. The ground must permit the experimenter to draw in a free, flowing line. If a ground is too thick, the needle will not cut through it; if it is too brittle, the ground will flake off; if it is too thin it will not be a shield against the light during the printing. A happy medium must be found. It comes by experience only. A very small amount of glycerine used with the colors makes them a more satisfactory ground.

To coat the plate, brush or pour a quantity of color on the glass and pat it with the finger tips or stipple it with a stiff brush to distribute an even coating over the surface of the glass. (A dabber can be made by rolling up cotton or soft cloth in a piece of silk or other lintless fabric. This may be used for finishing the surface after a thin coat of color has been spread evenly on the glass.)

A well prepared ground is free from "pin holes", bubbles or thick spots; it should be opaque when held to the light and yet thin enough when dry to permit the etching needle to cut through the color to the glass surface, leaving a clean, transparent line.

An etcher's needle is not necessary; in fact, in classroom projects it is desirable to have students make their own instruments (as did many of the world's famous etchers.) Phonograph needles, darning needles of different sizes, awls,

article by ROBERT HILPERT



crochet needles, discarded dentist tools, or nut picks may be fashioned into etching needles. Darning needles may be slipped into the lead chamber of automatic pencils, or inserted into pen holders, port-crayons, or shafts of wood fashioned to fit the hand. It is wise to have several types, both large and small,—some with fine points and others with sharp chisel points easily fashioned on a knife sharpener or whetstone. The needle must be firm no matter what method is used.

The paper required for this process is a sensitized photographic paper. Blueprint paper is probably the cheapest, but it lacks the warmth associated with etchings. Brown-line "negative" paper, which is closely related to blue print paper, is probably the most satisfactory in all respects. It has a pleasing color, it prints rapidly in sunlight, is inexpensive and requires no developing bath other than ordinary water. It may be secured at blueprint shops or draughtsmen supply houses by asking for heavy weight brownline negative paper, costing about twenty-five cents a square yard when purchased in small quantities. For those who have practiced enough to produce results worthy of framing or for permanent use, it is desirable to use developing paper. The texture and color of the stock of these photographic papers is infinite,—rough, mat, or smooth surfaces in white, cream or buff with a printing possibility of either black or sepia lines closely resembling the etching in texture and color. The buff stock gives more of the atmosphere of a carefully wiped plate than does the severe contrast of dark lines on pure white. A photographic printing frame is helpful but not necessary. If no printing frame is available the prepared and scratched glass may be placed upon the photographic paper, stretched, sensitized side up, on the drawing board and both held securely in place with thumb tacks. It must be borne in mind that all photographic paper is sensitive to light and should be handled in a darkened room while placing the glass in position and while washing the print. A completely darkened room is not necessary, but the direct light from a window or door will turn the paper dark and make it quite worthless.

The method of making the drawing is fascinating. It may be made direct from a scene, object, or from the imagination, with the needle without any guiding drawing; or a pencil or pen sketch may first be made on paper and then traced to the "ground" on the glass by means of rubbing soft chalk on the back of the drawing and tracing the main lines with a fine pointed pencil,—leaving a line drawing in chalk on the ground. This serves as a guide for the needle drawing to follow. Another method is to draw the general lines directly on the ground with a fine pointed very soft pencil, using care not to scratch through the ground. The improvised needle may be held as a pencil when making a rapid sketch so that a live, free flowing line responds to the artist's feeling. A general free outline may precede the rendering of values; outlines toward the source of light should be drawn lightly or broken,—those bordering the shadows may be heavier. Experience will develop a ready response to perspective, construction, and textural character appropriate to line quality. The work should be a product of the artist's own hand and mind, and should reveal his individuality. It is therefore urgent that the student try his hand at experimenting with the needle, rather than follow any definite and possibly limiting directions which might be given here.

While studying the technique of the master etchers, one finds many short cuts to certain desired effects. Etching has been handicapped more than other arts in that the admira-

tion and love for the old masters of the technique has often resulted in mere copying which robs the student artist of originality and individuality.

Proofs should be taken at intervals during the process of making the plate, to serve as a guide for continued work. To make proofs of the work as it progresses, place the scratched paint-surface of the glass plate down in contact with the sensitized side of the brown line negative paper, so as to expose the clean side of the glass to the sunlight and permit light to pass through the scratched lines to the sensitive paper beneath. Exposure time varies with the kind of paper used and the quality of daylight at the time of exposure. Records should be kept of the time and light for each progressive proof. After the paper has been exposed in this way long enough, a brown line on the cream paper will be easily seen upon taking the printing frame for examination to a darkened part of the room. When the print appears dark enough, remove the paper from the frame or board and wash it face down in a large pan of water, covering at once the entire surface. All parts of the paper which had been exposed to the light by way of the scratched lines will now be dark brown and the white paper will be washed free of light, sensitive chemicals. A further washing in running water is advisable for the permanent prints.

If photo-paper (silver-chloride or bromide type) is used, no image of the lines will appear on the paper until it is developed and fixed in the chemicals suited to that paper. Progressive proofs should be numbered and kept for reference as the work is continued. Corrections can be made on the plate before continuing the drawing. This is an advantage of using tempera color for the ground. Either the color can be washed off entirely, leaving the glass in perfect condition, or lines not desired may be painted out with a small brush and the show-card color.

The charm of the heliograph depends on correct values—the distribution and relationship of light and dark areas. For this reason a charcoal mass drawing in relative values of the large and principal areas, omitting details, should be made to guide the "etcher" in his placing of the darks and lights. After progressive proofs indicate that no line could have been omitted, and no more lines need be added, a careful print should be made on brown line paper with wide margins of the paper neatly trimmed and mounted. If the plate requires no further treatment, it should be protected against finger prints and water spatters which will dissolve the tempera color on the plate. A protective film of fixatif should be blown on the surface of the finished plate. Great care should be exercised not to get the plate wet with the fixative alcohol solution, or all the lines will run together and the technique be lost.

When an exceptionally good drawing has been made in this method, a print should be made on the more artistic professional photographic papers mentioned above, allowing a large margin of plain paper which must be protected by a mask during the exposure to the light of printing. A plate mark effect is easily made by cutting a piece of cardboard slightly larger than the drawing made on the glass. Place this cardboard over the completed and dry print so that it overlaps with a pleasing variety of margins appropriate to the shape of the drawing. With the cardboard in contact with the print, turn both print and cardboard over so that the print is face down on the table. Rub the smooth edge of a spoon on the back of the print along the four sides of the cardboard, and a bevel plate mark effect will be left

*continued on page 40*





# HALLOWEEN



Paper plate makes fine prop for constructing a face mask or scare stick. Features are cut out for mask, simply drawn in for scare stick. At left is paper bag mask which uses little more than crayons and bric-a-brac for designing.

**M**asks and Hallowe'en go well together. Here's a wild array of paper faces for youngsters to enjoy and make. The materials required: paper mache, wax crayons, elastic cord, crepe paper, liquid laundry starch, scissors and construction cardboard. Follow the simple instructions, add a touch of imagination and in a matter of just a few minutes you'll have the basis for wonderful costumes!

It all started back in the early 1600's and Ireland is reputed to be the birthplace of that world-famous fellow, Jack o' Lantern—a chap so mean and mischievous that he was denied entry into both Heaven and Hades. Now, on All-Hallow's Eve, when spirits roam the earth, Jack is doomed to walk with us, personified as the face of a pumpkin or a paper mask.

Did you know that you can make a fine mask that fits completely over your head, using a balloon for its shaping and construction? That's how the two goblins were created for the boy and girl on page

*continued on page 41*



# N MASKS



Paper bag mask (seen in use on opposite page) is favorite project among youngsters. Length of mask is regulated by turning up bottom of bag. All decorating is done by drawing, pasting and cutting out flattened bag.



© Dennison Paper



Beggar's Night goblins seen at work here are based on Raggedy Anne and Raggedy Andy motif. Masks are created by using inflated balloon as armature. Materials are listed below.

Goblin masks seen above are constructed by brushing liquid starch onto strips of crepe paper, then applying these to inflated balloon. When dried overnight, balloon is deflated and removed, mask cut in half and hard shell decorated.





COUNTRY CHURCHYARD

by Jeremy Blodgett

## LIGHT and SHADOW

LONG BEACH ART MUSEUM'S PHOTOGRAPHY SHOW SPOTLIGHTS THE  
IMAGINATIVE WORK OF TOP PROFESSIONALS IN EXPERIMENTAL MOOD

report by Jerome Allan Donson

**T**HE camera has long recorded for man portraits and events of reportorial or documentary nature. In this capacity, the camera will continue, with power and precision, to vividly register our current events. With the exploratory character of our times, however it is not surprising that the camera seeks new vistas and new expressions—not only reporting, but commenting and interpreting the terrestrial drama, thereby becoming a new art medium.

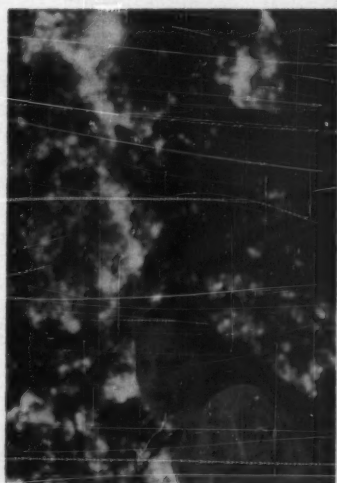
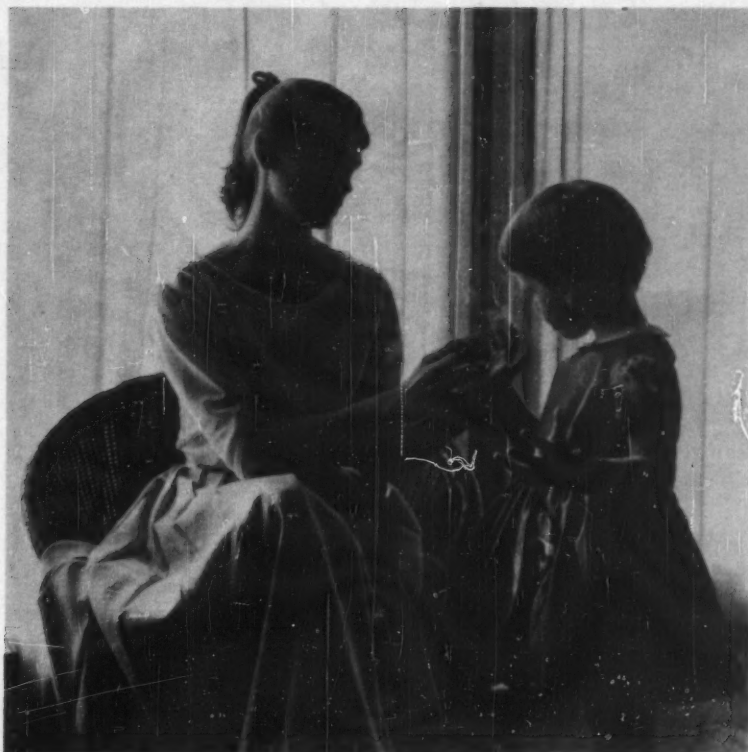
In the hands of the perceptive and capable, the camera, like the brush or chisel, is a tool in effecting aesthetic and poetic pleasures. Its unique vocabulary can intensify natural phenomena, portray the beauty of actuality and reveal the inner life of our culture with great penetration. The photographer perceives, evaluates and transmits an image that has focused on the world. It can be excitement, an abstraction of reality, people together or apart, the appeal of a child, the beauty of a girl, or an insight into nature and many other things. Indeed, like the brush or pen, the camera is as good as the man who uses it. ▲

continued



MOTHER AND CHILD

by Victor Haveman



VIRGINIA

by Bob Willoughby

WOOD NYMPH

by Nelson Shawn







MAIN STREET

by George Sugawara



DAWN, APACHE CORRAL  
by Don Ornitz





*a closeup visit with*

# Norman Rockwell

by MARY ANNE GUITAR

**AS** A summary statement in the introduction to Norman Rockwell's recently published autobiography, *"My Adventures as an Illustrator"*. Editor Ben Hibbs of The Saturday Evening Post remarked about his favorite cover artist:

"It is no exaggeration to say simply that Norman Rockwell is the most popular, the most loved of all contemporary artists. For thirty-nine years, while the face of the world was changing unbelievably, Norman has amused, charmed and inspired millions of Americans. The fact that he has managed to capture the hearts of so many people is easy to understand when you know him."

In this Close-up you will have an opportunity to meet the man whose work has been seen and appreciated by more people than that of any artist in history.



*You obviously have so much fun painting that my first question may seem almost foolish. But I'll ask it anyway. Why do you paint?*

To fulfill myself. I paint the kind of world I think should exist. And then, too, I paint to make money and please people.

*Can you put your philosophy as an artist into words?*

I don't know if I have a philosophy. I do know that you must be extremely human to be an artist. You have to take all the ills that flesh is heir to, the sadness and joys, if you're going to be a human-interest painter. I've had an awful lot of this. I've lived in boarding houses with alcoholics, failures, the aunt that nobody could tolerate. I've traveled and I've seen a lot. You have to expose yourself to life if you're going to be an artist—you have to know the feel and smell of what you paint. You must have curiosity. If you hear a scream you should go and find out what's going on. It's your business and it might make a good picture, or even a *Post* cover.

*What do you usually try to communicate in your pictures?*

The view of life I communicate in my pictures excludes the sordid and the ugly. I feel my work is popular for this reason. Ours is a frightening world and people are reassured by simple human decency.

*You have been criticized for not painting the seamy side of life—does this bother you?*

No. I once tried to paint a gangster with blood dripping from his mouth. I couldn't do it. I know I'm disliked by some because my attitude annoys them. I paint a happy world, but that's what I see.

*What makes you want to paint a particular subject?*

I'm interested in why people behave as they do. I don't like portraits. I want to tell a story, and when I look at a person's face I wonder what kind of story I can tell.



© 1954, Curtis Publishing Co.

*Is your first response to a subject from the intellectual or emotional angle?*

I am always emotionally excited about an idea. But then I have to figure out how to execute the idea.

*Do you see the end result of a painting immediately?*

I may have an image of how it should look, but as I work on it many things change. And the picture may end up quite differently.

*When you are actually making a picture, are you primarily concerned with your craft or are you responding to it emotionally as you work?*

Of course I have feelings about my work. I am happy when it's going well and depressed quite often when I am sure it will never come off. But I am chiefly absorbed in making the picture work. My craft helps me do this.

*Do you think a painting should be judged in terms of the importance of the story it tells? Or can you make a great painting out of any subject material?*

I think that the Renaissance painters who worked for the Church had a terrific break because they had wonderful stories to tell. I know that when I used to do illustrations I had a wonderful break when I was assigned a story by Stephen Vincent Benét. Fine pictures can come out of ordinary human experiences, but my worst enemy is the earth-shaking idea. I just can't handle it. It's beyond me, above me. I say what I want to say in terms of ordinary people in everyday situations. And I find I can fit almost anything into that frame, even fairly big ideas—like freedom of speech or freedom of worship.

*What pleases you most about making pictures? Your accomplishment as an artist or the public reaction?*

I am happy when I do something well. But I love the letters I get. I'm just a ham actor. I can take a lot of pats on the back. Of course, I'd love to have the critics notice me too.

*Do you ever worry about being typecast?*

It's too late now. It's wonderful when you don't have to worry any longer.

*The human-interest, story-telling pictures you are famous for seem so far removed from the current vogue for abstraction. Do you ever think that you should take up this fashionable art style?*

I simply couldn't do it. It wouldn't be natural for me. I have a great admiration for abstract art and modern painting. My oldest son is a modern painter. I'm all for experimentation in art. But my kind of storytelling isn't possible in abstract art.

*I've heard that you are a great admirer of Picasso and Matisse, that you carry color prints of these and other modern painters with you when you travel and hang them on your hotel walls. Why then do you paint in such a representational manner when you do admire more experimental technique?*

I think Picasso is one of the greatest artists who ever lived, and certainly of our time, but I couldn't be Picasso. I love his work, except for his Blue Period, which he did because



it was the popular thing to do. Actually I agree with something Al Dorne said, that Picasso's tremendous influence as a force in painting and on artists in this century is more important than his personal art. I respect Matisse, Cézanne, and Klee, but my objection to modern art is the rigidity it demands. There seems to be so much emphasis on the misshapen, the broken down, the beaten.

*What artists most influenced your own development?*

Rembrandt has always been my favorite. Breughel, Vermeer, and Ingres are draftsmen I admire. And in my student days I was influenced by Joe Leyendecker and Howard Pyle.

*Who do you think made the greatest contribution to American illustration?*

Howard Pyle. And in more recent years Al Parker. He has been most inventive.

*What artist would you most like to collect?*

You mean for investment or personal pleasure?

*For pleasure only.*

I don't know. I do know that I could live quietly on a desert island with a few Howard Pyles and a single great Rembrandt.

*Now what about photography—how do you feel the camera has influenced art? I mean the practice of taking photographs as a preliminary to painting.*

I think that illustration was cruder before artists began to use cameras. But artists should leave realism to the camera—which does many things magnificently—and create something from their imagination. I'll take maybe fifty photographs of models of a scene I like. Then I'll pick the hands from one and the nose from another, to use as guides in painting. But they are only guides. The picture I make comes out of me.

*How would you define realistic art?*

Painting what you see.

*And illustration?*

Making pictures from somebody's writing. I'm not an illustrator any more. I do genre. That's spelled g-e-n-r-e.

▲ as interviewed by "Famous Artists Magazine", the publication of the Famous Artists Schools, Inc., Westport, Connecticut. Mr. Rockwell is a faculty member of the school and his coverpieces for The Saturday Evening Post now number in the hundreds. ▲



The famous gossip cover. Norman Rockwell got this idea thirty years before he used it—he was afraid he would offend his neighbor-models. His solution: he included Mrs. Rockwell (third row, first and second pair) as one of the gossips—and himself, at the end, as the butt of it all.

"Freedom of Worship"—one of the best known and most widely appreciated paintings of our time. Millions of copies of it have been distributed all over the world.





*Why do you paint as you do—how did your own style of painting evolve?*

When I started out as an illustrator, I worked chiefly for children's magazines. That's why I'm so fond of painting kids and dogs. My style did develop over the years as I noticed other artists and the way they worked. But I got my basic training as a draftsman from George Bridgeman at the Art Students League. You start out by following other artists like a spaniel. Then, if you've got it in you, you become yourself—a lion.

*What part does humor play in your paintings?*

I think humor has to have some pain with it. I once did a cover showing a father seeing his son off to college. That year my three boys had gone away and I'd had an empty feeling—it took me a while to adjust without them. This poignancy was what I wanted to get across in the picture. But there was humor in it too. I put a funny kind of suit on the boy because he was a ranch boy leaving home for the first time. And his father was holding two hats, one the boy's beat-up old rancher's hat and the other his brand-new hat. The boy was carrying a lunch box all done up in pink ribbon. I drew a collie dog with his head on the boy's lap. My son said, "You can't put that dog in. That's too much." But I was right. I got most of my fan letters about the dog. You see the father couldn't show how he felt about the boy's leaving. The dog did.

*How do you think up ideas for your Post covers?*

I like to do my idea-thinking in one long session. I get six or eight ideas for covers okayed by the *Post* at one time. That takes care of me for six months, what with advertising assignments and other jobs. Then when I get down to doing my fifth *Post* cover of the batch I know it's time to think of some new ideas. I keep a file of possible ones, letters from readers, clippings and notes. Of course, I have a lot of ideas and impressions in my head. And I think of people I know and would like to paint. There must be some way to use Tom Kerry. I'll say to myself. What would Tom Kerry be likely to do? I have a terrible time with ideas. The first day I go at it I'm convinced that I'm through, that I'll never get another idea in my life. But the next day things look up. The problem is to finish off an idea with a twist.

*You must have total recall to keep so many ideas in your head over the years?*

I do remember a lot. I'm doing a cover now based on something I saw in England twenty years ago. I had an idea for a cover based on gossips which I played with for thirty years before I could figure out how to finish it off with the right twist.

*Doesn't the Post ever give you an idea to execute?*

I may be the only artist there who thinks up his own ideas. I have to do it this way. It has to be all me. My baby. And in this first stage I think this idea of mine is really the most beautiful. I'm all excited.

*How long does your enthusiasm for an idea last?*

Until the second stage of making a picture. Then I begin to sag a little. I have to discipline myself to finish it. It

isn't as beautiful as I thought.

*And have you already began to work with the models at this stage?*

Yes, or with photographs. I'm blocking in the picture, changing it, adding or subtracting things. The third stage of a picture comes as a relief. It's not as bad as I'd thought but I'd hoped it would be better.

*Let me ask you this. Do you live far outside New York just to find the kind of models you need?*

It's true that country people fit into my kind of picture better than city people. Their faces seem so open and expressive. But there are other reasons. If I lived in New York I could never do anything. I was brought up in New York City but always wanted to be a country boy. I saw some awful things in New York. Up in the country I can have close relationships. I know everybody in town. I want more from people than I can get in the city.

*You got a traditional art training at the Art Students League. If you had to start over again, would you choose a different kind of training?*

No. Though I'd probably finish high school before going to art school. I am very glad I learned to draw under such a teacher as George Bridgeman. You have to know the rules before you can break them. Picasso, for example, is a very fine draftsman. There are no shortcuts. You must work as you study art to master it.

*What should a young illustrator learn about making pictures?*

He should learn to draw. He needs to learn how to use color and light and line.

*What advice would you give a young illustrator or a student who wants to paint magazine covers?*

The first thing is to convince an art director that you can be trusted to do an acceptable job. And deliver it on time! If you have published work to show him, even if it's in an unimportant little magazine, he may try you out. If you come through, he'll give you other jobs.

*What about talent? Must you have unusual talent to be a successful artist?*

It helps. Genius helps even more. But I've known geniuses who have never gotten anywhere because they didn't work hard enough. Didn't somebody say genius was 1% inspiration and 99% perspiration?

*continued on page 41*







report by Betty Dietz

## The Dollars and Sense of Art

recent viewing of 19th Century masterpieces at Dayton Art Institute showing brings to mind again one of the paradoxes of public recognition.

SUN SPLASHED PORTRAIT by Renoir features daughters of art dealer Durand-Ruel, first champion of Impressionists. It was sold at auction recently for \$255,000.

GIRL WITH DOLL is masterpiece, but Paul Cezanne was long fearful of even exhibiting his work due to scorn of critics.



MOUNTED HORSEWOMAN won Legion of Honor for long-derided Eduard Manet. Delayed recognition came few months before his death.

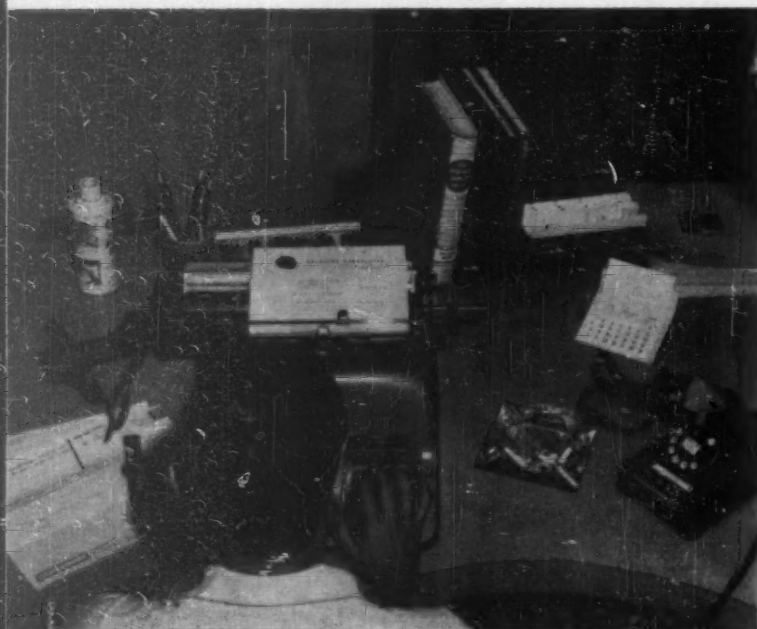


**A**n auctioneer's hammer slammed down with crisp finality. The painting, a sun-splashed portrait of two young girls, was sold for \$255,000. A fair price for a Renoir in today's sky-rocketing market, observers thought.

But back in the late 19th century there were long days and weeks when Pierre-Auguste Renoir couldn't afford to buy paints. And fellow Impressionist, Claude Monet, despairing over a sick wife and empty pockets, tried to commit suicide by drowning.

continued on page 34





# The BUSINESS SIDE of ART

by Fred C. Rodewald and Edward M. Gottschall

**O**NE of the laxities of artists as businessmen seems to be their failure to understand the need and importance of working capital. Commercial art, like most other businesses and professions, is bound to experience periods of slump from time to time, when sufficient money to tide the artist over is essential. But aside from such normal fluctuations, an artist's financial stability is subject to other pressures not commonly found elsewhere.

A doctor or a dentist, for instance, who treats, say, ten patients a day, is probably paid in cash by at least five of them, while the number of those to whom he extends credit may run into hundreds in a month's time. Of these a good percentage may be expected to pay within a short time. So he not only has a certain amount of cash coming in every day, but his income from "charge customers" is fairly regular and predictable because its source is diversified.

An artist, on the other hand, is apt to be busy all month on just one job, with expenses running on from day to day. It is possible, if he has not been busy the preceding month, that his current income is zero or close to it. If, in addition to working a full month on the job, he completes and bills it on the sixteenth of the month, to a company that observes the practice of paying on the fifteenth of each month all bills received *before* the fifteenth of the preceding month, he will have to wait practically another *two* months before getting his money. Or he may be dealing with a company that resells his work and does not pay him until it in turn receives payment, in which case he has no idea of when he will be paid except that it will not be soon. Or his client may be someone who is just slow in paying.

Then too, a client may temporarily halt work before it is completed, and though in such cases an artist may bill for what he has done, it may be awkward for him to do so.

A combination of adverse circumstances like these can be the cause of acute financial embarrassment. The counsel of wisdom is therefore to have sufficient cash available to

defray living and working expenses for at least three months, so that the artist can meet his obligations promptly and maintain his credit standing. Perhaps it also saves him from rushing a job when a day's delay in delivery means a month's delay in getting paid.

## PAYMENT OF BILLS

The sort of arbitrary fiscal practices alluded to in the preceding section should be discouraged. The artist should point out to his clients that they are buying, in addition to his professional knowhow, long hours of his labor, and labor is traditionally favored with prompt payment. *It is a recognized practice in business generally that any bills that represent labor primarily are regarded as payable within ten days.*

The artist should make sure, if possible, that the time of payment is specified in the purchase order, which, as we have seen, is in reality a contract. He should also note on his bills and monthly statements a reminder of when payment is due, such as the one shown on the sample bill.

Legally, since an art assignment is a contract, delivery of the finished artwork constitutes performance of the contract on the artist's part. In the absence of specific provisions to the contrary, the presumption is that the buyer is then liable to pay *immediately* as his part of the bargain. If payment is delayed for any reason, it is not the exercise of a right by the buyer, but rather the extension of a courtesy by the artist.

## BOOKKEEPING

Because few individual freelance artists do a volume of business, an artist's bookkeeping requirements are usually quite simple. He should, nevertheless, use sound accounting practices.

For reasonable efficiency an artist should have a typewriter and a filing cabinet. The typewriter provides him with a practical means of duplicating letters and bills, and the filing cabinet prevents his business records from get-



ting mixed up with his art books, old magazines, and drawing paper.

He should also keep a separate checking account for his business income and expenditures. Its use for personal needs should be confined strictly to the periodic drawing of checks to himself. Except for his original capital investment, deposits should consist only of money received from customers.

## BILLING

Artwork should be billed immediately upon delivery, and the bill should bear the date of delivery. Note that on the sample bill form, no 2-per-cent discount for cash is allowed. Prompt payment is called for without such financial inducement when services, rather than merchandise, are sold.

The artist's business letterhead will in most cases also serve as his bill form. Bills should be typed in duplicate, the artist retaining the carbon copy for his own file. Some clients require bills in duplicate or even triplicate, making the use of a typewriter practically mandatory. The copy retained by the artist should be carefully filed in a folder marked "Accounts Receivable—Unpaid" and later transferred to another folder marked "Accounts Receivable—Paid" when the artist receives his check. Another method is to place duplicate bills in a loose-leaf binder and then mark each bill "Paid" as the money is received. The latter method has the virtue that bills are not likely to be scattered or misfiled.

In cases where an artist sends several bills to one client within a short period of time, or where the client is tardy with his payments, it might be advisable to send him a statement at the end of each month.

In addition to the folders for "Accounts Receivable, Unpaid" and "Paid," the file should also contain folders for "Accounts Payable—Unpaid" and "Accounts Payable—Paid," as well as one for correspondence. As bills to the artist are received they should be filed under "Accounts Payable—Unpaid" and refiled under "Accounts Payable—Paid" as soon as checks are issued.

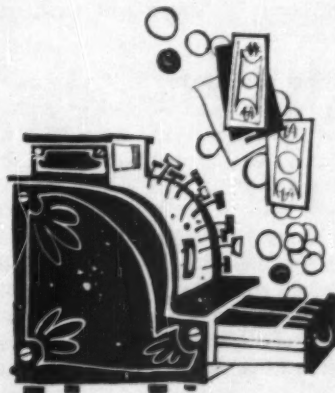
## SLOW PAYERS

Nevertheless, there are always slow payers, and sometimes they must be prodded. The aim is to try to collect overdue money without spending more time and effort than the collection is worth. Legal costs and collection attorneys are to be avoided if possible.

Some alternatives:

Good-humored personal letters to the head of the company or department (bypassing the bookkeeper, whose job it may be to stall payments anyway).

Phone calls or letters which embarrass the slow payer



## Typical Forms for Billing Clients

#1 is for delinquent accounts; #2 for a detailed initial Statement.

### JOHN JONES

Designer  
42 Main Street  
Town, State

The William Doe Advertising Agency  
77 Birch Street  
Town, State

Oct. 31, 1960

### STATEMENT

Arrears	\$ 40.00
Oct. 9	5.00
Oct. 14	320.40
Oct. 24	75.00
	<b>\$440.40</b>

### JOHN JONES

Designer  
42 Main Street  
Town, State

The William Doe Advertising Agency  
77 Birch Street  
Town, State

Oct. 14, 1960

Order #4365 B

3 rough visual sketches for State Fair Poster	\$ 45.00
Comprehensive sketch in 4 colors for above	50.00
Finished artwork for above including lettering	150.00
Typography	22.50
Photostats	2.90
Model Fee	15.00
Costume Rental	10.00
Buyer's Alterations	25.00
	<b>\$320.40</b>

This bill is for artwork that is primarily labor, and as the terms for labor charges are customarily ten days net, prompt payment in accordance with these terms would be appreciated.

by suggesting that since payment is so late it is assumed the debtor is in financial trouble, suggesting partial payments as a cooperative measure.

Routine form letters which can start off as friendly reminders and become increasingly menacing as the situation warrants. A last letter might threaten to inform credit agencies and the business community of the indebtedness, thus impairing the debtor's credit. Some organizations to which such a matter can be reported are the Art Directors Clubs, the Artists Guild, Society of Illustrators, National Association of Art Services, Inc., and the Association of Art Studios in Chicago, Inc. Even the informal exchange of such information within such groups can be damaging, and its threat should bring the recalcitrant debtor around.

Where large sums are involved, or companies outside the art field which are not affected by methods already suggested are concerned, arbitration or mediation should be tried. In this connection note that the Joint Ethics Committee is not a collection agency. As a last resort, some cases must go to court when a real chisler who never intends to pay is involved.

Some cities, (New York is one) have a special court procedure for collection of small claims (under \$100) without requiring a lawyer for the plaintiff. ▲

adapted from a chapter in the just-published: "Commercial Arts As a Business", by Fred C. Rodewald and Edward M. Gottschall (Viking Press.) This invaluable book is available thru Design's Book Service and is reviewed in this issue.



## DOLLARS AND SENSE OF ART:

continued from page 31

In the eyes of critics and the public, Monet and Renoir and the other French painters of their time were lunatics. Today the world pays tribute to them as creators of one of the most dynamic and beautiful periods of painting and credits them with starting a revolution in art.

At the Impressionists' early shows in Paris, spectators laughed at the paintings and the critics called the first show a "calamity". A dazzling departure from the work of the academicians of the day, their paintings were done in clear, vivid color that depicted the changing light of nature itself.

Viewers had trouble understanding the new paintings. "Wallpaper in its embryonic state," a writer said in 1874 of a Monet painting called "*Impression: Sunrise*" and coined the scornful label, Impressionist. Later, another writer hooted: "After the opera fire here is a new disaster overwhelming the district. Five or six lunatics," he reported, "had opened an exhibition of 'so-called painting' at the Durand-Ruel gallery." (Durand-Ruel was the father of the two young girls whose portrait by Renoir cost \$255,000.)

For the artists, of course, this critical reaction was disheartening. Yet Monet, Pissarro, Renoir, Sisley, Bazille and Berthe Morisot were well aware that they were creating a painting technique based on sound optical reasoning.

Just putting the paintings on exhibit took courage. One dealer, Ambroise Vollard, sold a Renoir for 400 francs. Today it is worth ten thousand times that. Another art supply dealer had trouble trying to sell Paul Cezanne's paintings for 40 to 100 francs. At an early show a Cezanne still life of a pot of jam went for 100 francs. It too could not be purchased for less than a hundred thousand dollars, today.

Experts now look on Cezanne as "the father of modern art," but Edgar Degas, famed for his studies of ballet dancers, once suggested that the police comb the countryside and arrest the Impressionists for "desecrating" the landscape with their paints and easels.

The story of the Impressionists and their revolution begins with the so-called Salon of the Rejected in 1863. The salon was given the nod by Emperor Napoleon III when he got word of complaints about the official biennial salon's fussy admissions policy. In 1863, the jury thumbed down more than 4,000 paintings. The new exhibition was a flop but it did turn public attention to Edouard Manet's controversial painting, "*The Luncheon on the Grass*" which showed three picnickers—a nude young lady and two clothed men. The prestige the exhibit brought Manet was the prestige of ridicule. After that Manet's work was alternately rejected and accepted by the official salon and he became bitterly disillusioned.

A year before his death, Manet was given an Academy of Fine Arts medal and the Legion of Honor but turning it aside, he said: "It is too late to compensate for twenty years' lack of success."

How the Impressionists themselves would have felt about the current market boom, no one can know. But perhaps, like Manet, they would have said, "It is too late." For museum visitors and art collectors, however, it is never too late so long as they can view the world through the eyes of the Impressionists. ▲

**DESIGN IS AMERICA'S OLDEST ART MAGAZINE**

## DESIGN

helps you stretch the  
value of your art dollars!



### SPONGE AND STARCH PAINTING:

continued from page 12

on a vertical surface. Two pans or dishes are placed side by side next to the easel. One contains dry powder tempera; the other is filled with liquid starch. (We have used Sta-Flo Liquid Laundry Starch in these projects. It is sold at all supermarkets and grocery stores.) Using a bristle brush, first dip it into the starch and then into the powder color. Now paint right onto the paper. The color will dry quickly. If desired, mix two or more dry tempera colors together in a dish, press the brush into the starch liquid and then pick up the powdered colors. Unusual streaks of color will result. This is a highly experimental technique. Another approach: paint with colorless liquid starch on a plain paper, then blow or spatter dry color over the lines. The powder will adhere in tiny flecks.

### Paper Bag Puppets

These hand puppets or masks are easily manufactured by pasting features on the bags and adding decorative emphasis with the starch-and-tempera color. Glue on button eyes, yarn hair, gumdrop noses, construction paper ears or bow ties, etc. Using larger bags will permit the artist to slip the mask over his head. If several masks are made, a living puppet show becomes a wonderful possibility for classroom and rainy day fun! The artist not only creates his puppet personalities, but then performs with them.

### Simulated Oil Painting

The impasto quality of starch-and-tempera colors makes it possible to build up successive layers of thick paint in the manner familiarly known as palette knife painting. The rapidity of drying—a matter of minutes—is actually an advantage over working with oil colors. Moreover, the cost is far smaller, making this a fine experimental experience for group activities. Just mix sufficient powder tempera into a bowl of liquid laundry starch to cause a thicker-than-cream consistency and then apply it with a bristle brush, sponge, palette knife or tongue depressor stick. "Oil painting" of this type may be applied onto paper, cardboard, fabric and canvas. To make it more permanent, spray the art with lacquer or varnish it. Another unexpected advantage: tempera colors in starch will wash out of clothing easily if spilled.

### Paper mache puppets

The body is made of an old sock or cloth; the head of a crushed ball of paper mache (i.e., strips of torn paper soaked in water and then impregnated with liquid starch.) If preferred, construct the head over a light bulb or tennis ball. To do this, first grease the object with vaseline, then wind paper mache about it, applying liberal amounts of liquid starch. When the head dries, split it away from the light bulb or tennis ball with a knife in two sections and re-paste the ball together. Features are then added with the painting mixture, as earlier described.

If puppet is to be manipulated with fingers, mount the

continued on page 40



## EDUCATION'S LAG IN ART:

*continued from page 11*

schools of the late twenties and the thirties, children were encouraged to decide, select, plan, and create, in the Arts, whatever seemed momentarily satisfying. According to the severest critics of education, all this "creating" was done in a vacuum with little if any attention being directed to first principles and fundamentals.

Large blocks of time in the elementary school program were devoted, in all too many instances, to creative writing, music, art, and the dance. Schools enamored of the principles of self-expression inherent in the progressive psychology reflected museum-like interiors with samples of the "new freedom" everywhere in evidence.

It was not until the middle forties that the Progressive approach to the Arts underwent sincere and thoughtful evaluation. The upsurge of criticism, mild at first, gained momentum in the wake of a more general criticism of education itself.

Children, critics began to claim, were certainly free enough with original ideas but their written efforts showed serious shortages in the ability to spell, capitalize, punctuate, and construct. They questioned again and again whether schools were sacrificing the fundamentals for "fads, frills, and trivia."

Some critics have referred to art education in the twenties and thirties as the orange-crate stage of Art teaching. They scoffed at the forced correlation of Art with every study of the Curriculum. As one critic related, in proof of his point, "The extent to which Art is forced to correlate with school subjects is ridiculous. Children studying about milk must write about it, sing about it, and draw or paint bottles of it. It's a wonder after all this creative and expressive mess, that children ever want to see milk again, much less drink it."

There were other criticisms, too. In all this free doing and free expressing, it was being claimed that children were not having sufficient time to master the basic fundamentals.

Then came Sputnik! With its coming, there emerged a tumult and a shouting for "quality" education, better disciplined schools and the advance of the sciences. As a result, indifference to the arts was a foregone conclusion.

In this science-oriented age into which American schools have been somewhat awkwardly thrust, educators should be concerned more than ever before with the development of the arts and their appropriate inclusion in the curriculum of our schools. The arts rightly conceived and properly developed can cultivate the spirit of man; they can refine and soften his nature, they can introduce him to the wonder, beauty, and mystery of the universe and the intricate patterns of life itself.

In a world locked in competition for space and in concern with survival, the sanity of our age needs the comfort, sustenance and refinement of the arts. To produce, therefore, the balanced curriculum needed for our time, educators must move to evaluate the Arts, along with the Sciences, in order to meet old criticisms with new demands.

Despite much recent criticism to the contrary, some of which had foundation in fact, the Arts did make great strides in American education in the middle years of the twentieth century, particularly at the elementary level. In those early days of the so-called new freedom, Creative Writing, Art, Music, and Rhythmics came into their own, certainly in breadth if not in depth.

Large blocks of time were devoted to their teaching. Effort, too, was made to correlate the Arts with other subjects of the curriculum — sometimes with success, sometimes with failure. Nevertheless, beginnings in correlation were made, new media were introduced and pupil interest was usually high. In the emphasis on creativeness, however, the Arts had become intoxicated with their new-found freedom until they began gradually to reflect more and more breadth with less and less depth.

In reorganizing curricula in the Arts to meet new demands, valid procedures of the past must not be eliminated. Much that was valid in pre-Sputnik programs must be salvaged for the new. Gains made in creativeness, natural correlation and variety in expression must not be lost.

Couple discipline, depth and appreciation with creativeness, natural correlation and variety in expression and the Arts for our age will have a fresh and challenging focus. There are those who predict that the latter years of this twentieth century are ripe for a "cultural explosion." If this be true, education must prepare itself well to direct and guide this cultural revival in the schools.

As a first step in preparedness, there are some deficiencies that must be corrected. Forced correlation of the Arts with other subjects should be discouraged. Singing, painting and writing about anything and everything should be discontinued wherever the practice exists.

The time allotted to the teaching of the Arts must be reasonable. Time must not be wasted for lack of adequate organization.

The Arts are rigorous disciplines, a fact seldom understood. They demand organized planning and careful guidance on the part of teachers, they demand attention to certain standards and principles, sincere effort and consistent energy on the part of pupils.

At both elementary and secondary levels, our teachers must demand a deeper development of appreciation and content in the Arts areas. They must coordinate or combine harmoniously those Art areas naturally and appropriately related. The core approach in the Arts may well be introduced (1) not only to conserve time in overcrowded curricula, but (2) to broaden and fuse the relationships inherent in music, the fine arts and certain aspects of physical education.

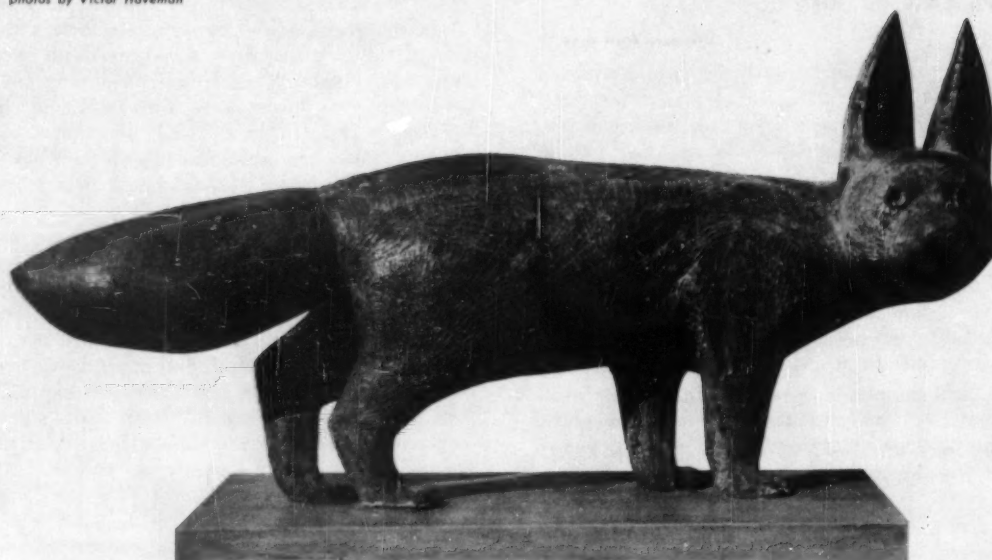
Our teachers, too, must be supplied with suitable and plentiful materials of instruction — audio-visual materials, laboratory materials, text and supplementary books, musical instruments and the kind of equipment peculiarly adapted to education in the Arts. This means that sufficient funds for supplies and equipment for the Arts areas must continue to be included in the budgets of school systems. These necessities must not be sacrificed for the sake of a one-way or one-sided reorganization of the curriculum.

The Arts, it is hoped, will always have a worthy place in the education of our citizens for the American way of life. Let our attack on educational procedure be broad and deep. We need improvements in every subject area and all along the line. ▲





photos by Victor Haveman



**FOX** by Noel Carawan utilizes coil method of construction, is of Lincoln clay with grog added. Fired to 1180° C.

## CERAMIC EXPLORATIONS

Long Beach Museum Show Strikes Out in New Directions

report by JEROME ALLAN DONSON



**BLUE VASE** by Gertrud and Otto Natzler achieves luminescent effect by use of a new crystal glaze technique.

Historically speaking, the beginning of ceramics is lost, but evidence proves that the art form was known to primitive races. The early peoples took such clay as could be found, and, spreading it out on a stone slab, picked out the rocky fragments, and fashioned it into the desired shape. Mats and basket-work were used to support the larger vessels until they dried. Some pieces were merely sun baked, others fired on an open flame. Since these rude beginnings, phenomenal

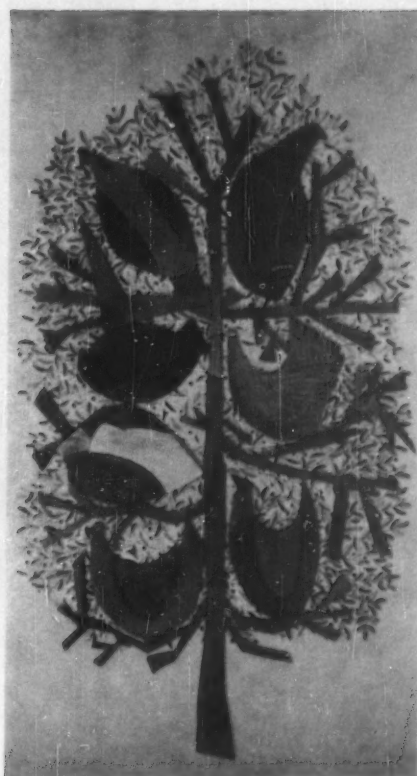
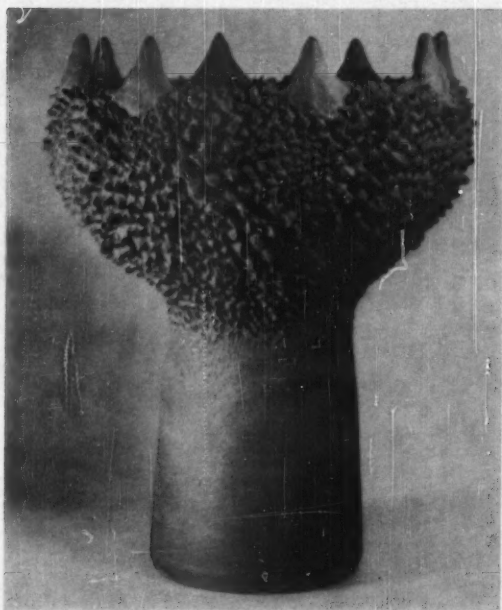
*continued on page 41*



**BIRD BOWL** by Polia Pillin is painted with slips colored by metal oxides and earths. Fired to 2000° F. in bisque, it then received a thin transparent glaze.



**TEXTURED BUD FORM** by **Thomas Ferreira** has intriguingly savage look, makes highly decorative piece. Stands 17" high.



**PARTRIDGE TREE** by **Raul Angulo Coronel** combines the ceramic and silk screen decorating processes, to create a wall hanging. The background is white linen.

**BOTTLES** by **Vivika and Otto Heino** were worked at cone 10-12 reduction firing using rough groggy, reddish firing clay with matt unctious glazes with color. Decorating was done with wax resist and brush. Larger bowl is dipped glaze decorated, smaller one yellow glaze reduction.







Patio vase is joint effort of potter, F. Carlton Ball and teammate, Aaron Bohrod, one of America's outstanding artist-decorators. Llama motif is underglaze decorating color brushed on the glaze before firing, thus creating a softened effect. (Illustration from "Ceramic Decoration", by Lois Culver Long (American Art Clay Co.)

## CERAMIC MOTIFS

**A**round half-dozen distinctive approaches to the art of decorating pottery are shown on these pages. They are the work of top contemporary pottery designers and seem to indicate that, at least as far as American craftsmen are concerned, the motif inspired by natural forms is a prime favorite. Four of the six are stylized interpretations of animal life; those at right utilize simple, freehand repeats and a jigsaw effect. Ceramic decoration holds a fascination for artists, affording them an opportunity to work in the third dimension of depth. Sculptors too are attracted by the opportunities inherent in pottery; working with something less than monumental in size and usually for a functional purpose, provides them with an opportunity to create for a potentially large buying audience. Note that in all cases, the decorating is happily wed to the shape of the clay body, rather than simply being a superficial surface daub. ▲

Trio of prize-winners from Kiln Club of Washington's International Exhibition of Ceramic Art. Owl, ladylike stoppered bottle and weird animal are all work of Thomas Rooney.







Lower bowl, by F. Carlton Ball, is deeply carved clay inlaid with a glossy white glaze. Top bowl is by Clyde E. Burt and has been decorated with orange and gray glazes, using the modern rubber resist technique. (from: "Ceramic Decoration" by Lois Culver Long, American Art Clay Co.)



## THE HELIO PRINT:

*continued from page 21*

surrounding the print. The artist should then finish his work with a pencil signature in the lower margin of the plate mark thus made.

The practical uses of the helioprint seem unlimited. Larger prints are suitable for framing with a wide mat and narrow dark frame to be hung in intimate groups, as over a desk. Greeting cards and folders can be made with this process. (All lettering should be well planned on paper and traced in reverse to the ground). Helioprints lend themselves to the making of very attractive book plates with a subject related to the individual hobby, profession, or home of the one for whom the plate is designed.

The making of helioprints is an esthetically rewarding experience. Here is an excellent means, suited to high-school and advanced classes in art, of developing a love for and an appreciation of prints and drawings in line technique. ▲

## SPONGE AND STARCH PAINTING:

*continued from page 34*

head on a length of cardboard tubing to hold it erect, add the "skirt" to hide your hand and operate with middle finger, pinkie and thumb.

### Stencil and Sponge Art

Stencils are cut out of cardboard or EZ-cut stencil paper, and pieces of sponge are then dipped into color mixture and pressed through openings of stencils. Reserve a different sponge for each desired color. Using this technique, you can decorate gift papers, bulletins, posters, cigar boxes (previously given a ground of flat white paint) and other objects requiring a repeat motif. If you wish to work free-hand, you can cut out the sponge into abstract or stylized shapes and use these as stamps for an informal repeat motif. Try sponge printing the same basic form in overlapping colors for an unusual effect, or repeat the decorative shape with cut-out sponges of varying sizes.

These are but a few of the possible avenues of exploration open to the artist who works with tempera-and-starch colors. We recommend it as a low-cost, worry-free and highly adaptable medium. ▲

## COAT HANGER HORSEMAN:

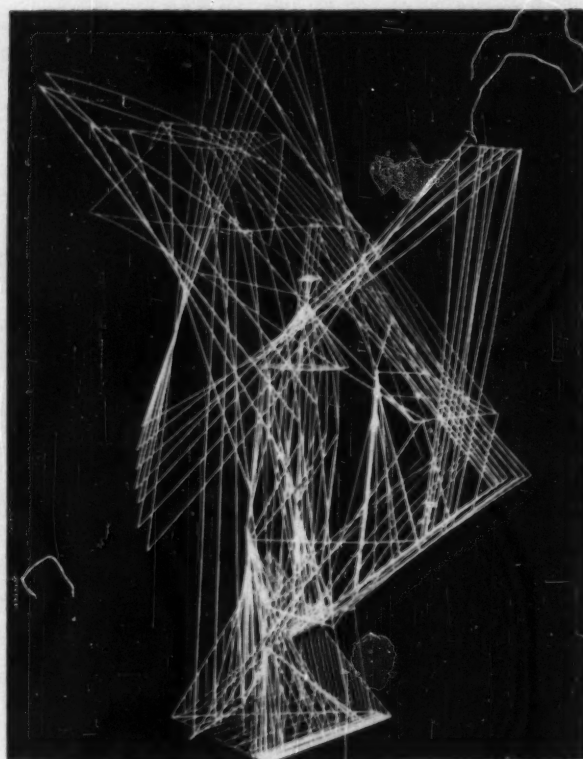
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This kind of project may be planned for Christmastime use. The horse and rider makes a splendid little centerpiece for a table or a gift. Obviously, the same procedure may be employed to create other animals, a reindeer, for example, with a Santa or elf being pulled in a cardboard and crepe paper sled. Cotton and angel hair are fine materials for decorating holiday figures and the sled may be made of styrofoam sheets, cut out with a dull knife and joined together with toothpicks or the special DuPont glue which is manufactured for styrofoam work. ▲

## UNUSUAL ART WANTED

DESIGN MAGAZINE HAS CASH FOR YOUR IMAGINATIVE IDEAS

Readers of Design Magazine are invited to submit photographs of their creative efforts and the work of their students. We will pay \$5 or more for each photograph reproduced. The requirements are simple: the ideas must illustrate fresh approaches to painting, drawing, sculpture, ceramics, enameling, graphics and handcrafts. (Typical examples: the abstract sculpture above, and the bottle banks on page 10). And the photographs must be of good quality, preferably 8"x10" enlargements. Some photo



Abstract Wood Sculpture

by Norman Schwartz

## Bird in Space

project by AMALIA DI DONATO

The problem was one of "Space." How does one convey the feeling of vastness and monumental size in a small, abstract sculpture? Those called upon to meet the challenge were no seasoned professionals; the artists were scarcely in their teens.

Here is Norman Schwartz's solution. He created it of thin strips of wood, carefully glued the pieces together, painstakingly building up his form, bit by bit, until the design had grown to an overall size of 3½' by 4½'. Somewhat larger than Norman had anticipated; he had to bring it to class in a taxi.

"Space" is, of course, an abstraction in itself. A literal interpretation would be possible, as other students in the class investigated, but Norman's three-dimensional approach, using a non-representational motif, proved to be the show stopper. After being on display in the classroom for a few days, it was moved into the school library at William Howard Taft High, N.Y.C. and remained there for several weeks. An interesting experiment that proved how bits of scrap from a lumberyard can become exciting art in imaginative hands. ▲

tips: avoid cluttered or meaningless backgrounds; if people are included, show them actually at work; select attractive models, but bear in mind that it is the art which is primary. Please do not send blurred snapshots. Always include sufficient return postage and a self-addressed envelope. And finally, be sure to include descriptive data concerning the project (i.e., materials, steps, potential uses, etc.) Photos should be sent to: Design Magazine, 337 S. High St., Columbus 15, Ohio. ▲



## HALLOWE'EN MASKS:

*continued from page 20*

21. First, blow up the balloon, then dip strips of crepe paper into a bowl of liquid laundry starch and smooth them onto the balloon with a brush. Stretch the crepe paper before applying and build up at least three or four layers around the balloon, leaving its neck uncovered. Allow this to dry overnight and then let the air out of the balloon and remove it. The headpiece will now be ready to cut in half (or as deep as the wearer's face requires) and then to decorate. Slice out opening for the eyes and nose. With more colored crepe and starch, build up the features—a Raggedy Anne and Raggedy Andy sort of goblin. The hair is yellow crepe, curled by pulling the paper strips over a scissors blade. The hat is made from a nine inch circle of construction paper and its crown is a small round cheese box covered with more yellow crepe.

If the costume is to be full length, baste a double-thickness of green crepe paper over the girl's high waisted dress and add a skirt covering of more paper lightly stitched to the dress.

The boy's costume is constructed over an old pajama top. Cover the top with dark blue crepe paper and stitch to the seams of the pajama top. Buttons are made of gold notarial seals circles of colored paper or you might try pasting on big marshmallow cookies. Dark trousers need not be decorated. His hat is made by folding a twenty inch square of green crepe paper in half lengthwise. Turn the folded edge up 2" and fold again. Staple up the back seam and gather the open edges together at the top with needle and thread. Flatten the top to make a crown and stretch the folded edge for a turned up brim. A wing collar is finally added with white cardboard and a black crepe paper bow tie completes the outfit.

Build your own Jack o' Lanterns to serve as booty bags for all the trick-or-treat loot on Beggar's Night. The same basic plan is followed. Cover a balloon with orange crepe paper wet with laundry starch. Dry overnight and cut off top to remove balloon. The pumpkin top is a small paper plate covered with green paper. Strips of #10 wire covered with twisted crepe and cut out crepe leaves become the stem.

The paper bag mask is little more than a decorated sack from the supermarket, big enough to completely cover the wearer's head. Two holes are cut out for the eyes and the features are sketched on with wax crayons. Additional details may be added in any manner desired. (A few ideas: paste on a small balloon nose or one of a ping pong ball dipped in bright tempera or Dek-All. Sprinkle on sequins and glass beads, first brushing on a coat of colorless glue.) If the bag is too long, turn the extra length underneath.

You might prefer to construct masks of animal faces, hoboes, clowns, goblins, monsters or witches. These are all drawn freehand in crayon, tempera colors and India ink. Materials for pasting on might include: cotton (for eye brows, nose, beards); yarn (for hair); drinking straws (for cat whiskers); gum drops, buttons, non pareil candies (for costume decor.)

How about a Scare Stick? This is a huge rattle on a balloon stick and is a noisemaker par excellence. Here's how: draw a Jack o' Lantern or goblin face on a paper plate. Paste or staple a second plate to its back and before sealing, drop in a handful of beans or dried macaroni. Then slip in the stick and seal its edges against the plate with tape. When the bearer goes begging, a few rattles of the scare stick shows he means business!

The paper plate can also be used to make a face mask. Just cut out the eyes, nose and mouth with a sharp knife, outline these features with crayon or ink and attach a length of elastic cord to either edge to hold the mask in place when worn. For a more dramatic effect, you might cover the mouth with colored cellophane and the eyes too. Use light colors for better visibility. ▲

## CERAMIC EXPLORATIONS:

*continued from page 36*

strides have been made in the development of glowing color in glazes by the Egyptians, exploitation of clay's plasticity by the Greeks, and the use of high firing which produced porcelain in China.

Contemporary ceramists are not so different in the exploration of their medium. They still experiment—mixing clays to form new potentials, formulating unique glazes, utilizing various firing temperatures. It is an art which has captured the interests of more craftsmen than any other medium today.

In the exhibition recently held at the Long Beach Museum of Art, many of Southern California's leading potters and ceramic sculptors have made outstanding contributions which should prove richly inspirational to their fellow artists. Several typical examples are reproduced on these pages. Their works will go on traveling exhibition throughout the United States during the coming year.

## NORMAN ROCKWELL:

*continued from page 29*

*Should everybody paint?*

Well there's nothing so relaxing as painting except when there's a due date and the kids need food. I love it. I think there's an awful lot of hidden talent around. People can have fun with art even if they don't make a profession of it.

*Should everybody sell what he paints?*

Getting paid is nice for a lot of reasons. I've always been paid. People have to give a little of their life blood when they pay you and that means something. But sometimes I wonder what a painting is worth. I once got paid an amount equal to the price of three Ford cars. When you put a painting up next to three big cars—and they were all full of gas—it really makes you think! ▲







Encaustic artist Ted McElhiney uses bits of broken crayon to fashion unusual mosaic effects that can be framed and hung.

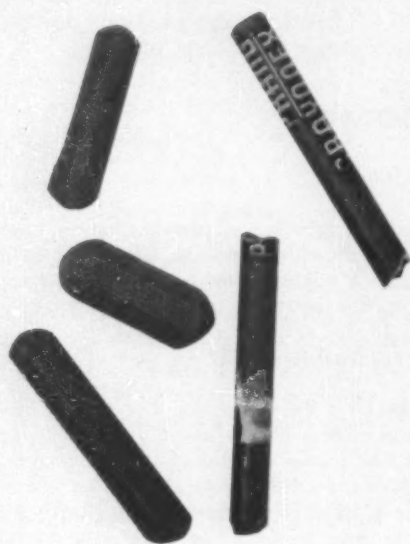
## MELTED CRAYON ART

bits of scrap crayon become abstract designs

An Ohio artist is responsible for popularizing a simplified encaustic technique which utilizes scraps of broken wax crayon and a blow torch. Ted McElhiney does commercial art for a living and encaustic paintings for profitable pleasure in his off-moments.

The age old encaustic painting technique involves adding melted wax to oil colors and is a tedious, time consuming process. But, looking over a box of broken crayon bits which had accumulated from his color roughing over the months, McElhiney decided to put this relatively costly residue to good use. Why mix color and blocks of wax when the job had already been done by the crayon manufacturer? And, more important, why not pursue abstract designing possibilities by using the entire chunks of wax crayon, just as they were, or broken and fused to new, exciting shapes? He began by dropping the peeled crayons onto a sheet of plywood and melting them with a blow torch. Experimenting, he found it was simple to produce a background by dripping and rubbing the crayons over the wood until it was completely covered. As a sensible precaution, McElhiney put on an asbestos lined glove.

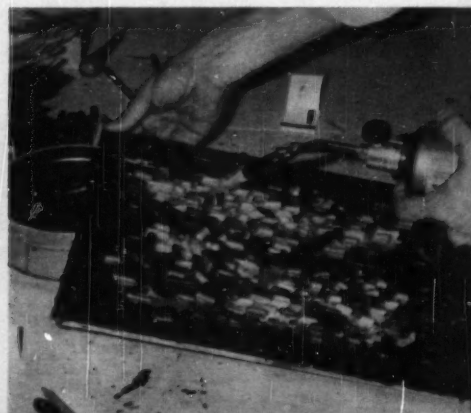
Over the background, he next built up designs by positioning his chunks of crayon and fusing them into position with a blast of heat. Successive layers were built up as he went along, until he had achieved the three-dimensional mosaics shown on the facing page. His method is simple; it allows the artist to concentrate on imaginative design while manipulating his sticks of pure color. Mis-



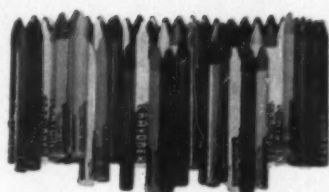
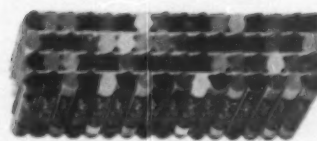
**1** Background for painting is made by drip-melting wax crayons onto a sheet of plywood with a propane burner. Various colors may be used, but make background harmonious. Darker colors are generally better over which to work, but experiment as desired.

**2** Accents are added to background with contrasting blobs of melted crayon. Beginners should wear a heat resistant glove. Youngsters can melt crayons onto cardboard backing by placing them in patterns and then putting cardboard on radiator.

**3** Now, break whole crayons and arrange into motif on background. Build a mosaic pattern. Then fuse bits together with torch. When cooled, undesired crayons may be removed with sharp knife and repositioned. Avoid excessive use of heat, working delicately.







## *Encaustic Art* by Ted McElbiney

takes are rectified by the expedient of prying off the unwanted color blobs with a sharp knife and re-fusing them in new places. This technique is suggested for advanced art classes; heat torches should not be used by young artists. (Instead, they may position and melt their crayon pieces on thinner sheets of cardboard by placing them over a radiator.)

Materials are obviously easy to obtain. Crayon scraps are a familiar residue in any artist's studio. Whole sticks cost little. A small propane burner may be purchased at a hobbycraft shop or hardware store. Plywood makes a good backing, due to its porosity. And frames for the completed art are the only remaining investment.

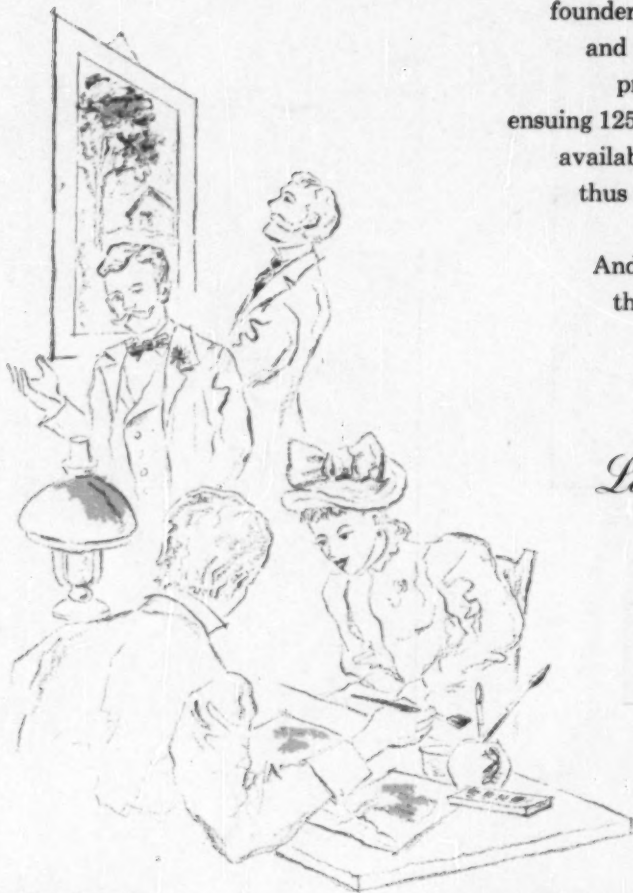
When the encaustic painting has been hung, a few swipes with a damp cloth will periodically remove dust and this is the only necessary maintenance other than hanging the art outside of direct sunlight or over radiators. If any pieces should eventually break loose, they may be fused back in position. ▲



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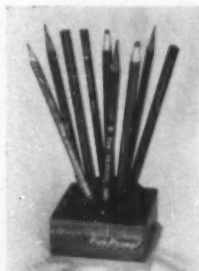


### *Louis Prang*

Prang arrived in America as an immigrant in 1850. A lithographer by trade, he pioneered many color printing achievements, and is recognized as the father of the American Christmas Card.

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